

# THE ATHENÆUM

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## METROPOLITAN HOSPITAL SUNDAY FUND.

Patron—Her Majesty the QUEEN.  
HOSPITAL SUNDAY, 10th JUNE, 1894. Any person unable to attend Divine Worship on that day is requested to send his or her Contribution to the Lord Mayor. Cheques and Post-Office Orders made payable to the Secretary, Mr. Henry N. Cranston, should be crossed "Bank of England," and sent to the Mansion House.

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Season 1893-4.

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1. "Music in the Public Libraries," by Mrs. CLARINDA A. WEBSTER, L.R.A.M., Principal of the Aberdeen Music School, Author of "The Groundwork of Music," "Primer of the Theory of Music," &c.  
2. "A Village Public Library," being an Account of the Library established under the Acts in the Village of Claydon, Bucks., by Sir EDMUND VERNY, Bart.  
Visitors are invited.  
J. Y. W. MACALISTER, Hon. Sec.

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SATURDAY, JUNE 9, 1894.

CONTENTS.

	PAGE
THE HISTORY OF CABINET GOVERNMENT ...	733
PARISIAN GOSSIP ...	734
THE LANDED GENTRY ...	735
ROMANIAN PEASANT POETRY ...	737
NEW NOVELS (The Green Bay Tree; A Hidden Chain; A Hunted Life; The Real Charlotte; Under the Red Robe; A Real Repentance; The Translation of a Savage; Mr. Sadler's Daughters; Pembroke; Sir Joseph's Heir) ...	737-739
MANUALS OF ENGLISH HISTORY ...	739
OUR LIBRARY TABLE—LIST OF NEW BOOKS ...	740
APOLLO IN PARIS; MR. TREGELLAS; THE 'ELECTRA' OF EURIPIDES; 'ENGLISH BARDS AND SCOTCH REVIEWERS'; AN UNKNOWN BALADE BY CHAUCER ...	741-742
LITERARY GOSSIP ...	742
SCIENCE—MAN THE PRIMITIVE SAVAGE; THE ROYAL OBSERVATORY; SOCIETIES; MEETINGS; GOSSIP ...	744-746
FINE ARTS—THE ROYAL ACADEMY; THE SALONS; THE HERALDIC EXHIBITION; RECENT ARCHAEOLOGICAL WORK IN CYPRUS; SALES; GOSSIP ...	746-749
MUSIC—THE WEEK; GOSSIP; PERFORMANCES NEXT WEEK ...	750-751
DRAMA—RECENT BIOGRAPHY; GOSSIP ...	751

LITERATURE

*History of Cabinets: from the Union with Scotland to the Acquisition of Canada and Bengal.* By W. M. Torrens. 2 vols. (Allen & Co.)

THIS is, perhaps, the most important of the books written by the late Mr. Torrens, the result of seven years' "ceaseless labour bestowed upon it," as we are told, and marked by the shrewdness and political insight of which he had given abundant proof in his earlier volumes and in his public life. But it is unfortunate that he should have delayed the writing of it till he had long passed his prime, and that he only lived long enough to complete half of the task he had undertaken. The "crudities and small blunders which he would have remedied had his sight allowed him," and for which his amanuensis apologizes, may be readily excused; and there is nothing to wonder at in the more serious faults of his work, seeing that before he started on it he was more than seventy, and was no longer able to either read or write with ease. These faults, however, materially lessen the value of the book.

The title is misleading. Mr. Torrens's main intention was evidently to trace throughout the reigns of George I. and George II. the development of the Cabinet Council as a machinery for the management of English affairs by a body of ministers responsible to Parliament as well as to the Crown, and more or less bound by one another's proceedings; but he has not done this at all completely, and a large part of the interesting information here brought together—much of it from contemporary manuscripts—has very little connexion with his special subject. It is, in fact, a gossiping contribution to the political history of England between 1714 and 1760, with an introductory chapter about the previous quarter of a century, rather than a "history of Cabinets," which Mr. Torrens has bequeathed to us; and the student who consults his volumes for light on their avowed theme must grope through more than 1,100 closely-printed pages, of which less than 100 will serve his purpose, and which are fur-

nished with no table of contents and with a very inadequate index.

In Mr. Torrens's view "the first Cabinet" was formed in England in 1714, with Townshend, then principal Secretary of State, as its acknowledged head, and with Marlborough and Archbishop Tenison as two of its sixteen members; and there can be no doubt that this junto was much more akin to our modern institution than any of its predecessors. The Elector George knew nothing of English political arrangements, and cared little about them, when he heard that he was to inherit the crown from his distant cousin Anne, and all the conditions and circumstances of his promotion tended to make him much less of an autocrat than any of the Stuarts, or even William of Orange, had been or had aspired to be. "William would ask no man to form a Government for him, for he wanted Ministers, not a Ministry," says Mr. Torrens; and there is substantial truth in his remark that

"no group or body of advisers deserving that distinctive appellation [of Cabinet] is recognisable in the reign of William or of Anne. Neither during the interregnum, when the transfer of the Crown [from James II. to William and Mary] was pending, nor after its legislative disposal, was there any effective combination of influential men in office capable of exercising the duties and responsibilities of executive rule."

But there were germs of a Cabinet Council long before the Revolution. Trenchard, writing about 1698, complained that, whereas "formerly all matters of state and discretion were debated and resolved in the Privy Council," Charles II. "broke this most excellent part of our Constitution by settling a Cabal or Cabinet Council, where all matters of consequence were debated and resolved, and then brought to the Privy Council to be confirmed"; and although, in the discussion that ensued, Lord Cowper said the term was "of uncertain significance" and "unknown to our law," the Earl of Scarsdale called the attention of the House of Lords in 1711 to the fact that "the design of an offensive war in Spain was approved and directed by the Cabinet Council." The Cabinet of 1714 was only, in somewhat more systematic shape and with steadier authority, a grouping of ministers of the same sort as had frequently occurred during the preceding half century. Nor was it much more than an irregularly appointed committee of the Privy Council. Though Townshend was at first its real chief, the nominal head—never present, it would seem, at its meetings at the Cockpit—was Marlborough; and Tenison was not the only other member whose share in the proceedings was but formal. All through the following fifty years, indeed, while the principle of Cabinet government was advancing by fits and starts, the Cabinet continued to be practically a Cabal, of which individual members were changed, generally a few at a time, and in which, though it was controlled through one long spell by a statesman as masterful as Walpole, and through another by the elder Pitt, there was no Prime Minister so called and formally recognized until the nondescript and varying supremacy of the Whigs under George II. gave place to Tory subservience to the Crown under George III.

Copious as are the details already printed of the political history of England in the days of Walpole and the elder Pitt, Mr. Torrens's diligent search among the manuscripts in the Record Office, the British Museum, and other collections has brought much fresh matter, both amusing and instructive, to light. His restatement of comparatively familiar items, moreover, is generally welcome. He supplies, for instance, a most precise account of the services rendered to Sunderland and the Whig party, with more profit than credit to themselves, by Addison, Steele, Defoe, and other men of letters. Addison, it will be remembered, resigned the Secretaryship of State in 1718, when he wrote to Swift saying that, "God be thanked, he was entirely free both of his office and his asthma." A worse man took his place:—

"Duchess Sarah, who, with all her pride and love of magnificence, had in her a more genuine and courageous sympathy with talent than all the dilettante patrons of art and letters of her time, bade Sunderland take young Craggs, who was among her favourites, and make him Addison's successor. He was the son of a land steward, and had had, as a boy, but an indifferent education. But he was undoubtedly possessed of considerable abilities, and a rare tact and suavity of manner, by which he rose rapidly in the world. He was one of the singular men of whom it may be said their deficiencies have floated them upwards. Sarah had sent him to Oxford, but even she could not make him read. He brought away with him a degree and a little scholarship; and even those who wished to thrust him forward with a view to use him could not pretend that he was well informed. But he had the gaiety of temper that consoled him in all failures, the elasticity of spirits whereof his betters were frequently in want. A keen critic long afterwards described him as one who, by perseverance and exercise, from a very bad became a very good speaker. He had no foundation of literature, and yet he had a happy knack in turning phrases, which few of his superiors equalled; and being a man of pleasure it was not to be supposed he could have had much time for solid improvement. 'No one ever exceeded him in the management of many sour and perverse Members. He attended their clubs, and by his songs and jollity put them into, and kept them in, good humour. He was successful in making himself agreeable, and in making himself esteemed and beloved beyond any man in his disadvantageous circumstances. On the other hand, he was said not to have been a good speaker, and reproached for speaking from the insolence of office, and that if reduced to private life he would have made but a poor figure in Parliament. To great vivacity, assurance, and good luck his surprising exaltation was to be imputed.' To which old Horace of Woolterton, who knew him well, rejoined, 'As a Minister he had no scheme or principle calculated for the service of his country; but, like a true disciple of Sunderland, his views and actions had no other tendency, right or wrong, but that of making himself appear great and considerable.'"

Mr. Torrens's book does not pretend to be a full and comprehensive chronicle or review of the reigns of George I. and George II., and some of his references to military and other affairs are too brief to be clear to readers not well acquainted with the period; but his account of the tricks by which Sunderland, Walpole, and their hangers-on, rivals, and successors played their dishonest game is intelligible enough. Fortunately, most of them were patriots to some extent, and they benefited as well as corrupted the

nation. Under the first two Georges the Divine Right of Kings theory was too thoroughly demolished for the third George's attempt to revive it to be of any avail, and though Parliament was still merely a tool in the hands of a greedy oligarchy, the despots led the way to popular freedom. There was a characteristic interview between George II. and Lord Chancellor Hardwicke in January, 1745, shortly after a reconstruction of the Cabinet in the transition stage between Walpole's leadership and Pitt's:—

"George II. made no effort to conceal his chagrin at having been compelled to abandon those whom he liked best and trusted most. His demeanour towards the Ministry was so cold and reserved as to attract observation, and their uneasiness increased day by day. Before the Christmas holidays expired, Hardwicke asked an audience, and undertook to read his Majesty a lecture on his past conduct, and to admonish him as to what it should be in future. The King received him standing, and during the interview said little. It began with deferential expressions of desire to know the Royal pleasure, and of concern at the critical position of affairs. If those who had gone out had represented the readjusted Cabinet as opposed to the vigorous prosecution of the war, they had greatly belied them. Far from such being the case, Ministers were ready to call on Parliament for a renewed subsidy to the Queen of Hungary, who would engage the services of the Hanoverians for the preservation of the Electorate; and in addition to take thirty thousand Russians into pay: in short, everything ought and would be done to prosecute the war with vigour. But for this, something more was indispensable than the mere grants of money from a manageable Parliament. The King interrupted him: 'I have done all you asked of me. I have put all power into your hands, and I suppose you will make the most of it.' The Chancellor rejoined: 'This disposition of places is not enough if your Majesty takes pains to show the world that you disapprove of your own work.' The King: 'My work! I was forced; I was threatened.' The Chancellor: 'I am sorry to hear your Majesty use those expressions. I know of no force; I know of no threats. No means were used but what have been used in all times, the humble advice of your servants, supported by such reasons as convinced them that the measure was necessary for your service.' The King: 'Yes, I was told that I should be opposed.' The Chancellor: 'Never by me, sir; nor by any of my friends. How others might represent us I do not pretend to know.' He then proceeded to dilate on the advantage which a Coalition of the heads of parties gave if it were properly used, not only in carrying legislative measures, but in exercising a freer choice between candidates for Administrative office; and, trying what a stroke of flattery might do, he added: 'Your Ministers, sir, are only your instruments of government.' This was too much for Royal patience. The King smiled and said bitterly, 'Ministers are the King in this country.'

Ten years later a message was sent to King George, who had been for a long time living in Hanover, to urge the importance of his presence in the country of which he was king:—

"There are Kings enough," he said, "in England. I am nothing there. I am old, and want rest, and should only go to be plagued and teased there about that d—d House of Commons, &c."

Mr. Torrens deals much more kindly with Walpole, who is the central figure in his first volume, than with the elder Pitt, whose

gradual rise to power, in spite of jealous rivalries and royal aversion, is the main theme of the second.

*My Paris Note-Book.* By the Author of 'An Englishman in Paris.' (Heinemann.)

THE author of that impudent, though rather amusing compilation, 'An Englishman in Paris,' has constructed another collection of anecdotes and sketches on a different principle. It will be remembered that the *Athenæum* was the first to expose the device used to induce the public to buy the former work. The untruthful suggestion that it was from the pen of Sir Richard Wallace was effected by the insertion, in the pretended narrative of the author's life, of incidents which could only belong to that of Sir Richard. M. Charles Yriarte, the confidential friend of the owner of Bagatelle and Hertford House, had his attention called by the *Athenæum* to the mystification, and in Paris publicly corroborated the exposure; but that did not prevent the author from subsequently repeating, in the advertisement of the French translation of the work, that it was attributed to Sir Richard Wallace. In the volume before us the author makes no reference to his former fiction, coolly remarking that "the rough notes that constituted the foundation of 'An Englishman in Paris' were given to him by M. de Maupas, but were so manipulated by him that "if, after that, I am not the author of the book, Stephenson is not the inventor of the locomotive, for he did not make his own material any more than I did." A writer who has to resort to these shifts in order to sell his books is not likely to be capable of producing high-class literary work, and we are not sorry that England cannot claim for her own this ingenious craftsman, while we protest against the suggestion on the title-page of the new volume that the scurrilous references made in it to living persons are from the pen of "an Englishman."

In the 'Note-Book' the writer makes two of his uncles responsible for the more ancient stories. These aged Dutchmen were, it appears, on terms of close intimacy with Napoleon III.; and if the Emperor had many such intimates and was in the habit of relating to them equally lengthy anecdotes, we can understand how it was he had no time to attend to his army and to European affairs, and how the end was Sedan and the downfall of his dynasty. This evidently was the case, as if Louis Napoleon were the original repository of these narratives, he had already spent much time in relating them to the compilers of other anecdotal works, such as the 'Correspondance de Fouché,' where the *Journal des Débats* has discovered several of these venerable stories which the author of the 'Note-Book' would have his readers believe are revelations. To do him justice, he imparts a quality to them not conspicuous in the originals, that of tediousness. He, however, glories in his powers of spinning out, and confesses that the notes on which he founded the two stout volumes of 'An Englishman in Paris' "barely covered three quires of note-paper." In this volume a chapter of sixteen pages, devoted to reminiscences of Victor Emmanuel, might be compressed into six without the omission of a single incident. The stories relate chiefly

to the Contessa di Mirafiori; but as they contain nothing about "La Bella Rosina" not familiar to all who have studied the domestic history of the king, they can only have been dragged into a 'Paris Note-Book' for the useful purpose of padding. This is not the most flagrant instance in the book: towards the end the author, presumably not having enough "Note-Book" for the requisite number of pages, fills two of them with the genealogy of Marshal MacMahon, taken bodily from a Parisian newspaper which published it at the time of his death last October.

The most readable parts of the book are the author's own journalistic notes on contemporary French political life, but they are so little up to date that some of the chapters read like old magazine articles badly revised. Near the beginning of those entitled "Round about the Palais Bourbon," he goes out of his way to add a note that they were "written in February, 1894," and this portion of the book ends with a lament on the lack of orators "in the present Chamber" (which was elected in 1893), concluding with the words, "Clemenceau's lieutenant Camille Pelletan, Paul de Cassagnac, Léon Renault, Andrieux, and a few others alone are worth listening to." Unfortunately, of the four deputies who are thus esteemed to save "the present Chamber" from oratorical barrenness only one is a member of it, M. Pelletan, and he has ceased to be in any sense M. Clemenceau's lieutenant since the latter lost his seat in the Var, and reconstituted the *Justice*, with which journal M. Pelletan has now nothing to do. M. de Cassagnac was rejected at the general election; M. Léon Renault has been for years Senator of the Alpes Maritimes; and M. Andrieux has in vain essayed to return to the Palais Bourbon, of which he has not been an ornament since the Chamber of 1885. On the previous page M. Floquet is spoken of as a deputy, he also having lost his seat and being now a member of the Senate. In another passage in which M. Tirard is spoken of as "the late," implying that it was written within the last few months, there occurs a lively description of the Salle des Pas Perdus: "Here is M. de Freycinet—behind him come the Duc de la Rochefoucauld-Bisaccia and M. Challemeil-Lacour." We venture to say that M. de Freycinet, who is a Senator, has never set foot in the Salle des Pas Perdus of the Chamber since he ceased to be a minister, long before M. Tirard's death. As for M. Challemeil-Lacour, it has been since that event physically impossible for him to frequent the Chamber, for as President of the Senate he is tied to the Luxembourg; and it is years since M. de la Rochefoucauld dropped the title of Bisaccia, he being now known as the Duc de Doudeauville. Throughout these chapters M. Clemenceau is spoken of as an active force. He "is the idol of the English Radicals, who never fail to pay him a visit during their trips to Paris"—a very exaggerated statement, even if written at the time of M. Clemenceau's greatest power; at present the only English politician "who never fails to pay him a visit" in his retirement is a Liberal Unionist. It is quite possible that M. Clemenceau may resume his posi-



tion of influence; but at the present moment it is nonsense to bracket him with M. Ribot, who has also retired into the background though still a member of the Chamber, and to say of them, "The struggle between these two is inevitable; it will be terrible, though not long." Amid all this out-of-date information about the men of yesterday, there is nothing about the deputies of to-day—MM. Casimir-Perier, Dupuy, Cavaignac, the Abbé Lemire, or the Socialist deputies. They may not be very interesting characters, but they are more interesting for the purposes of ephemeral journalistic sketches like those of the 'Note-Book' than are their predecessors.

In spite of the inaccuracies of its modern information, and in spite of the antiquity of its new stories, the volume will be worth two francs to read during a railway journey in France when it is published for that price in the Tauchnitz edition. It is difficult to extract from it any of its stories as specimens of the narrative portions of the book, as they are so long that the quotation of a couple of them would take up more space than the whole of this review. Here, however, is an abbreviated edition of one which M. Renan is said to have told about Émile Egger, and which fills over three pages in the 'Note-Book.' M. Renan's friend was invited to Compiègne, and was told that he had better take his manservant with him, a luxury which he did not possess; so he hired a temporary valet for the visit. It was after Orsini's attempt to assassinate the Emperor, and on arriving at the imperial château M. Egger, noticing the accent and dark complexion of his attendant, asked him if he were a Provençal, and heard, to his horror, that he was an Italian. The narrative proceeds:—

"Great God," says Egger to himself, "what have I done? Here am I, a member of the Institute, a member of the Legion of Honour, a professor at one of the State colleges, an honoured guest of the sovereign, introducing an Italian into the palace, an Italian against whose appearance not a word can be said, but who may be, for all I know, a second Orsini or Pianori, who entered my service in order to carry out his fell designs upon Napoleon." The upshot of all this was that Egger did not get a wink of sleep during the whole of his stay at the château, lest his valet should murder the Emperor. The *savant* lay trembling in his bed, listening for every sound, and every now and then rising to take a peep along the corridors, going as far as the Italian's resting-place in his dressing-room, opening the door softly, taking a peep at him by the light of the flickering candle, and then softly stealing to his bed, but not to rest. No words of mine could, however, convey the scene as enacted by Renan.....for Renan was prouder of his mimic talents than of all his philological attainments put together. One evening he got more than usually excited over the scene, and in his excitement snatched the cruet frame from the table in order to represent Egger carrying a dark lantern—though there was not the slightest evidence that Egger had such an article at hand."

The following story is about M. Mollard, a former "introduceur des Ambassadeurs" under the Republic, to whose peculiarities a long chapter of the 'Note-Book' is devoted. For a soirée at the Ministry of Finance, the author says, this functionary engaged as assistants in the cloak-room two peasants, who were cousins of a keeper

of a wine-shop he frequented "at the Pont de l'Alma"—on the Place de l'Alma, we suppose he means:—

"At that particular period the opera hat had been temporarily discarded for its more slightly rival the silk one.....the proportion of silk hats worn that evening by the guests of Madame la Ministre was as five to one opera hat.....Fate so willed it that the first four or five men who availed themselves of the peasants' services wore opera hats, which they flattened in the orthodox fashion by putting them against their chests. After that every hat, whether silk or other, was subjected to the same process of 'foreshortening,' probably after its owner was gone and space became scant. The scene at the Ministry of Finance was, as MacMahon called it, 'the comic afterpiece to the tragedy at Versailles,' but it saved M. Mollard from dismissal. 'My time is running short,' said the Marshal; 'besides, I could never do away with a man who afforded me ten minutes of such unalloyed amusement.'"

The most satisfactory feature of this volume is that its French quotations, which are numerous, are generally written in idiomatic though unrefined French, and the blunders we have noticed in them can be traced to careless revision and proof-reading. The author's French is better than his English, and he writes most inoffensively when he translates literally from the notes of his "Dutch uncles." For instance, where he describes Napoleon III. at the first representation of 'Les Effrontés' "giving the signal for applause," he uses the consecrated formula of the Parisian journalist who describes the visit of the chief of the State to a theatre. M. Carnot "gives the signal for applause" every time he is seen at a play. As an example of the 'Note-Book' writer's unaided English style may be quoted his description of M. Mollard, whom he did not like, as "a sublimated butler." But it is less picturesque than that of M. Arthur Meyer, who, he says, is "a natty little man," or that of another editor, whom he considers "stylish-looking." We would, however, forgive him his vulgarity if it were redeemed by geniality.

*Burke's Landed Gentry.* 2 vols. (Harrison & Sons.)

EIGHT years have now elapsed since the last edition of this work, and the transfer of its editorship from Sir Bernard to his sons combines with the admission of "more than five hundred additional pedigrees" to invest with unusual interest the present issue. The familiar coat of the late Ulster still appears upon the title-page, and the work, to all outward appearance, remains the same as it was. It becomes a duty, therefore, to lay stress upon the fact that the book is a private enterprise of no official authority, and that the presence of a pedigree in its pages is no proof of its authenticity. It is the more necessary to give this warning because the editors "confidently" believe that their work "will be found a reliable authority on the subject of which it treats, and an adequate and faithful record of an influential class."

That errors are inevitable in such a production, that slips innumerable must creep in, may at once be conceded. It is rather to its general characteristics that we propose to address ourselves, selecting, where needful, typical instances to illustrate and

prove our points. We must ask, at the outset, what evidence there is that the families comprised in this work are "landed gentry" at all. That some possess no claim to rank as such is obvious enough from its pages. If the editors will not give, from the 'Return of Owners of Land,' the acreage possessed by each family in 1883—as is done in his 'Complete Peerage' by G. E. C.—they should at least inform the reader in their preface what qualification, if any, is required for admission. When residents in the suburbs are accorded a place among the landed aristocracy, while there are families of property and position which do not figure in these pages, it is simply misleading to represent the work as "a comprehensive history" of "the untitled" as the Peerage is of the titled "aristocracy of this realm." Our next point is the want of any sense of proportion. A column suffices for Okeover of Okeover, a column and a half for Kingscote of Kingscote, and even half a column for Edgecombe of Edgecombe, while families who have only recently acquired landed estate require three or four columns for their very uninteresting pedigrees. We have spoken of the large number of accessions to the "landed gentry" found in these volumes; and though there is nothing to show which are the new pedigrees, collation, of course, detects them. Our criticisms fall under three heads. We object to the admission of owners of suburban or similar residences as "landed gentry"; to that of individuals who lease a house and quietly enter it as their "seat," perhaps without owning an acre of land; and to the representation of newcomers as of old standing in the county. Of the first class it would be invidious to supply instances, which will be obvious enough to the judicious reader. Of the second we note in the additions at least two instances under Essex alone. One is "Green of Wyvenhoe Hall," which "seat" (as it is termed) was only leased, its lease expiring even before this work appeared. Its late occupant also enters his forefathers as "of Stanway Hall," when that seat (see p. 495) was in possession of the De Horne family, while his descent from the noble family of Egerton may be commended to the critical investigation of Somerset Herald. It is clear that no family should be admitted on the strength of possessing a "seat" which does not belong to them, and we would strongly urge that heads of families, especially *novi homines*, should be asked in future to specify the date at which the estate was purchased. This is frankly done in such cases as "Mackenzie of Fawley Court" and "Briggs of Hylton Castle," whose brief and straightforward memoirs cannot but inspire respect. We may note, in this connexion, another new-comer, "Dickinson of Bambrongh," which enters its ancestor as "of Bambrongh Castle" a century ago, though the Crewe trustees possessed and occupied it then as now. This is another memoir for the inclusion of which no ground is apparent. The town of Lydd, we may add, is given as the "seat" of the Denne family, which here claims descent from the "butler to Edward the Confessor."

Another misleading practice is that of giving as the "lineage" the pedigree of former owners of the estate from which the present holder is not descended. No one, for instance, looking at the pedigrees of

Chute of the Vyne, Rebow of Wyvenhoe Park, or Cardinall of Holly Court, could discover without minute scrutiny that this is the case, as it seems to be also, for all that we can see, with "the ancient and knightly family of Turbervill." Very different is the entry under "Pusey of Pusey," where the family has taken the greatest care to separate its lineage from that of the Puseys, the former owners of the seat.

As to genealogy, the 'Landed Gentry' ranks a good deal lower than the 'Peerage,' which, under the lash of criticism, has slowly mended its ways. Thus, on one of the opening pages, the descent from the Duffs of Moldavit, abandoned by the Duke of Fife, rears once more its head among what are termed "some interesting pedigrees." Broadly speaking, the errors to be noted fall into two groups: those, often of long standing, which relate to old and leading families, and those traceable, not to heralds in the past, but to pedigree makers in the present. Officers-of-arms, of course, may claim to take their stand on a descent of "eighteen generations" from the Conquest "certified" to Dugdale by Sir William Carleton at the visitation of 1665, or may hold that an "authentically deduced" pedigree "registered in the College of Arms, London," is proof that the Baskervilles descend from the only child of that "joyful mother of children," the much-married Nesta of Wales. But heralds, like general councils, "may err, and sometimes have erred."

If we keep to the really old families—*rari nantes in gurgite vasto*—we find their interesting pedigrees marred by ignorance or folly. The founder of the Kingscotes is "Nigell Fitz-Arthur, grandson of Ansgerus the Saxon, living 985, m. Adeva, dau. of Robert Fitz Hardinge, grandson of Sueno, the 3rd King of Denmark, by Eva, niece of William the Conqueror." So Nigel's grandfather lived in 985, while his father-in-law flourished in 1166! The family, of course, was no more connected with the King of Denmark than it was with William the Conqueror. This reminds us that "Roger Berchelai," the alleged founder of the Barclays, is not recorded to have held land "temp. Edward the Confessor," or to have left a son John. The Giffards of Chillington, again, are alleged to descend from Osborn Giffard (1086), whose parentage is undetermined, but who is here made son of Osborn de Bolebec, "living in the time of [Duke] Richard I." (943-996). That Scrope of Danby descends from the famous Richard Fitz Scrob is, notoriously, a mere guess, as are the statements that the Fulfords of Fulford are "of Saxon origin," and that "there is no doubt" of the Stauntons being settled in Notts before the Conquest. Domesday Book will be searched in vain for "Stephanus de Eisforde of Eisforde in the reign of William the Conqueror." The Edgecumbes' "deed in Norman-French," which is "dated 'in the twelfth year of the Conquest,'" is a curiosity we should like to see, as are those "grants from the Crown prior to the Conquest" which trace back the Reed family a thousand years. No MSS. can prove the descent of "the ancient Saxon family of Ethelstone from the time of Athelstan,"

or persuade us that the ancestor of the Kynnersleys, halbert in hand, defied the Domesday Commissioners "in his castle gate." And we are as sure that the ancestor of the Mitfords was not "in possession of Mitford Castle in the time of Edward the Confessor" as that Sybil Mitford did not marry "a son of the Lord Dignam, in Normandy." Equally wild is the statement that the Beckwiths spring from the union of "Sir Hercules Malebisse," circa 1226, with "the Lady Dame Beckwith, dau. of Sir Wm. Bruce." In the Yorkshire "Beevi" of Domesday we have, doubtless, the origin of the name. "Sir Titus Scudamore, Lord of Troy," whose father was "living 4 William Rufus," and whose son rejoiced in the name of "Sir Wilcock," is another of these monstrosities.

When the whole work is a museum for the mummies of departed errors, we cannot wonder that the editors have not yet discovered that the alleged ancestor of the Bassets—"Thurstan Basset [who] came into England with William I., who gave him the manor of Drayton"—was not a Basset at all, as Mr. Eytton has shown, Domesday being here at fault. Nor have they yet learnt that Ernulf, the alleged ancestor of the Swintons, was not descended from his "Saxon" predecessors, or that the "grant from King Edward I," which proves the Selbys "beyond doubt" to have held their estate ever since, was really a grant from Edward Balliol, and did not refer to Biddlestone, now the seat of that ancient house. As both these corrections have appeared in the *Genealogist*, it is surprising to learn from the preface that "every available source of information has been exhausted" by the editors. And, if they would only look at the printed Inquisitions they refer to, they would learn that the Shropshire house of More held by mere personal serjeanty, not by "the supply of 200 men as a body-guard" to the king. There seems to be now a growing practice of quoting from well-known records statements which they do not contain. Thus we read that "in Domesday Book, folio, vol. i., p. 287 are enrolled the names of Robertus de Sibetorp and Willelmus de Sibetorp." Nothing could be more precise—or more devoid of truth. Domesday mentions, in this passage, William Peverel and his "man" Robert. Surely Domesday Book is an "available source" to the editors.

Of quite another class are the descents provided for the *novi homines*. These have a character all their own and are easily recognizable by the expert. The worst of these attempts to represent as of old status in their county families which are nothing of the kind is that if, as usual, skilfully made, they can only be actually exposed by a special search which is not worth the while of any one to undertake. The simplest plan of detecting such pedigrees is to turn to a county history published before they were heard of. It is well known that to bear a place-name is no proof of descent from the owners of that place. And yet not only is this assumed, but the mention of a township in Domesday is sometimes adduced to prove the antiquity of a family bearing its name. Of "Hemsworth" we read: "This very ancient family is stated to have been seated in Yorkshire since the Conquest. The

name appears in Domesday Book as 'Hamellesworde.'" The suspicious look of the pedigree, however, is not lessened by its change of Daniel into "David" (1701), of 1686 into 1668, and of Potterton into "Potter Newton." Another Leeds family, also a recent addition, begins with a certain Fitz Otes "amongst the followers of William the Conqueror." A worse case, however, is "Trotter of Byers Hall." This pedigree has been constantly altered since it first appeared in 1863, starting from the days of the Confessor, and now begins in 1380. But fresh "purple patches" have been added in compensation. The Tunnard family, a less recent arrival, has not been fortunate in its *sacer vates*, who claims that it was granted lands at the Conquest, but rashly adds that "Alan Townehyrd possessed a good estate 6 Edward III." Remembering that Alnwick had its "Town herd" and Shrewsbury its "Town swine-herd," the reader will not feel much doubt as to the true origin of the name.

Irish pedigrees, as might be expected, bulk largely in these volumes. To the "Cromwellians" there is no need to allude, nor to say more of the "Strongbow-nians" than to assure the editors they would render a service to historical students if they would publish the roll, doubtless in the Ulster Office, from which they must have learnt that Peter Giffard, Sir William Chevre, and Sir Andrew Wyse accompanied and fought under Strongbow. The elaborate pedigree of the Wyeses, moreover, fails to explain how or when they acquired "the Manor of St. John's," or how their head, "as lineal descendant of the original grantee, in 1172, inherited the rights of the Prior of St. John." It is rather to the Celtic families that attention should be directed. We can trace no intelligible principle in the awarding of their hereditary distinctions. On what ground is the chieftainship of a sept deemed to descend to the heir male, when it descended irregularly, and required formal investiture? In the case of "The O'Reilly," of Brighton, descended from a younger son of a "Prince of East Brefny," there is no attempt even to prove male heirship or user of the title. "The MacDermot," of Coolavin, claims, indeed, to be chief of his name; but if, as descended from the princes of Moylurg, he is "Prince of Coolavin," surely "The O'Reilly" should be Prince of Brighton. Why, again, is the chieftainship ignored in the case of O'Callaghan while recognized in the case of O'Donovan or "O'Morchoe"? The Murphys, who claim the latter title, actually go so far, we see, as to name their eldest son "The Tanist"! When we turn to the great native families, such as Kavanagh of Borris and McCarty of Carrignavar, we find them quite contented with their status as country gentlemen, not masquerading as latter-day princes or Tanists.

The mention of the Kavanaghs reminds us that their ancestor, who was created Lord Ballyanne for life in 1554 (not "1 and 2 Mary I."), is here stated to have died "before 1554," while the pedigree begins with impossible chronology. No less careless is the "lineage" of the Queen's Champion, whose exact descent is not supplied, and who, surely, more than "claims" the Champion's office. To speak of "baronetries [*sic*]



still in abeyance" is another instance of careless editing; but it is not of this that we complain so much as of the misleading character of the work. The editors have now a great opportunity; let them begin by restricting themselves in future to the class with which alone they profess to deal, the land-owning gentry, and let each memoir be, as is not yet the case, "most carefully revised." Unless they undertake some such reform, the prestige of this well-known work must inevitably suffer.

*The Bard of the Dimbovitza.* Second Series.  
By Hélène Vacaresco. Translated by  
Carmen Sylva and Alma Strettell. (Osgood, McIlvaine & Co.)

RARELY does a twice-gleaned field furnish forth such a rich store as has been gathered together in the *Dimbovitza* by Mlle. Hélène Vacaresco, and rarely have such admirable translators been found as Miss Alma Strettell and the distinguished lady who is known in the world of letters as Carmen Sylva. So far as we are able to judge, both the gleaner and the translators have shown their entire fitness for their respective offices by giving these passionate outpourings of love, hate, misery, and despair as much as possible in the very words in which they were wrung from the hearts of the peasants. These poems have all the fierce intensity of the best of the Corsican *voceri* without their occasional ferocity—not to say brutality. Nor is there the same grotesque choice of epithets of endearment in the Roumanian as in the Corsican; in fact, the former are on an infinitely higher level, and there is hardly one of them that does not come straight from the heart and go as straight to it. They treat of all that peasants are called on to be, and do, and suffer in real life; but in addition to this, they bear witness to a firm faith in the power of working weal or woe by means of incantations, and an ever-present apprehension of the terror that walketh by night. Many of these poems, therefore, become still more interesting because of the strange glimpses that they afford of unfamiliar folk-beliefs. In 'The Orphan' the young girl has made a tryst with her mother's soul by the well:—

Into the well I shall look down to see her,  
Yet shall not dare to gaze upon her face;  
But she will take a long, long look at me.

Upon the house, too, she will look, and then  
Sunshine will linger round the house to-morrow.  
Upon my heart, too, she will look, and then

My heart will be at rest.  
And I shall ask: "How is it in the grave?"  
Then I shall see her image, in the well,

With finger on its lip.  
And I shall ask her: "Dost thou yearn for me?"  
Then shall I see her image in the well

Drying its eyes;  
And in her girdle I shall see the flowers,  
Yea, all the flowers I cast upon her grave.

Here we find that, for some superstitious reason, the girl may not look in the face of the mother, but only look down and see its reflection in the water of the well. We wish that some explanation of this had been given, and still more we wish that Mlle. Vacaresco would gather together as much of the folk-lore of the country as she can.

In this poem the orphan speaks of the heavy stone that will fall again on her

mother's grave, which seems to point to the fact of her having been buried—as peasants were buried in out-of-the-way places in Corsica not many years ago—in a common grave. It was a large, deep, stable-lantern-shaped grave with a small opening at the top, over which a large stone was placed, which was rolled back when a funeral had to take place. The corpse, wrapped in a winding sheet, but with no coffin, was dropped down into this pit, and then the stone was replaced.

'The Incantation' is also a poem that is interesting to folk-lorists. In England country girls stick pins into an onion when they want to force a laggard in love to come to them—perhaps because an onion may be said to be heart-shaped, and they wish his heart to know no rest till he comes. In Roumania they gently wave a hazel-bough over the ashes of the fire, but they mean the result to be much more distressful than any which is ever contemplated by English girls. 'The Necklace of Tears,' though not such a fine poem as many, is in rhyme and shorter than 'Still-born' or 'The Widow,' so we will quote part of it:—

The little maid was fain to make herself

A necklace fine.

As silv'ry as the moonlight's silv'ry glance,

Or as the river when the moonbeams shine.

She asks the moon for its silv'ry glance,

The river for its moonlit waters, but in vain:

Then said the sons of men: "Come, take our tears

To fashion this bright silver chain of thine."

Then each one gave her his most precious tears,

And glad were they

To deck the maiden's throat; and all the tears

Thus whispered low together, and did say:

"Whence art thou, sister, from what heart dost come?"

Then each one told the grief that did befall

Her parent heart, and each one thought herself

Saddest of all.

So now the maiden had her necklace bright,

More silv'ry than yonder river's wave,

Or glance of moonlight, yet when she put on

That necklace brave,

The tears all told her whence they came, and grew

So heavy, that beneath the burden sore,

The maiden died, and on her grave that chain

Weights evermore.

#### NEW NOVELS.

*The Green Bay Tree.* By W. H. Wilkins  
and Herbert Vivian. 3 vols. (Hutchinson & Co.)

THIS is an unusually successful case of collaboration, for, though the authors are at pains to indicate the chapters and paragraphs for which they are respectively responsible, the different parts are admirably welded together, so that it is difficult even with this knowledge to detect any differences of workmanship or division of interest. As the title implies, it is a novel describing the triumph of the wicked man and the miserable end of the just man—an interesting enough subject for a novelist of Mr. Vivian's cynical power; but, unfortunately, it is just in this main idea, or rather in the way it is carried out, that the book most signally fails. In the very laudable object of justifying the complaints of the Psalmist quoted in the preface, the authors overreach themselves, for it is quite impossible that a man with Coryton's characteristics and record should not have

been found out and well kicked before the end of the first volume. For one thing, a boy with the plausible, oily manner of Coryton is invariably an object of suspicion, and not of popularity, with other boys, who are as a rule exceedingly shrewd judges of character; and an undergraduate who had carried on such shady manoeuvres at Cambridge would unfailingly have been turned out of decent society. Besides, his methods of self-aggrandizement are too absurdly crude; a man of Coryton's ability would never have been such a fool as to cheat at cards or to defraud a prostitute of money. But even if Coryton were a possible character his wife certainly is not; it is inconceivable that a girl of Vixie's upbringing could have become so cynically unscrupulous with such rapidity. There are other improbabilities of character and absurdities of incident which are a distinct blot on the book. But in spite of these faults it is a brilliant and most amusing book; the story can be neglected, as perhaps the authors meant it to be, and the accounts of Cambridge life, of the Kur-ort, of country-house entertainments, and of an election may be enjoyed unreservedly. The sketches of the earnest undergraduates, who worship themselves and one another, and of the Union "smugs" are rather viciously exaggerated; still there is enough truth in them to make any University man laugh aloud over them, and unjust though they are, they, at any rate, give one view current in the University about these enthusiasts. Some of the scenes in this book raise the question how far it is permissible to introduce living characters into fiction under thin disguises. These authors have some considerable names on whom to rely for precedents, and on the whole we are inclined to think that they have not unduly exceeded in the liberty they have taken with well-known politicians. The habit is really inexcusable when comparatively obscure personages are pilloried in such a way that the only possible reason for the practice would seem to be the fictitious interest aroused by attempts to "spot" the characters. But Messrs. Wilkins and Vivian have not done this; the politicians are obvious to anybody. A politician probably expects, if he does not wish for, more publicity for his characteristics than other men; and in this case the revelations do not appear unfairly malicious or outrageous. There are some excellent stories in these volumes, and the style is bright and crisp.

*A Hidden Chain.* By Dora Russell. 3 vols.  
(Digby, Long & Co.)

EVA MOORE finds herself much impeded by the fetter of matrimony, forged in her early youth, though her endeavours to ignore it are for some time successful. It is hard to imagine that a girl, however lightly equipped with principle or knowledge of the world, could have supposed she was really relieved from the bonds which connected her with the gloomy and unsympathetic parson, though he went so far as to Africa to avoid her company. Still less is the likelihood that even so impetuous a lover as "the young lord" would take a young lady upon trust who vouchsafed him no information, except that there were good

reasons why he should not marry her. But the probabilities of the story are only less flimsy than its moral. The strongest attachment will not justify bigamy, and tragic as is the fate of the lovers, we confess that the unamiable Mr. Temple has the best reason to complain of his lot. The scene which most strongly appeals to our sense of justice is that in which Clair horsewhips the treacherous banker, who attempts to utilize for base purposes the helplessness of his unlucky client. The story is fairly told, though such strange lapses as the use of the word "grist" in the sense of "gist" or purport are somewhat harrowing.

*A Hunted Life.* By J. Fogerty. 3 vols. (Hutchinson & Co.)

IRISH stories are becoming more and more plentiful, as the harvest of opportunities for weaving plots of agrarian crime, bloodshed, and murder with complete realism is brought home to the thirsting novelist. Mr. Fogerty's "episode" draws its slow but fairly pleasant length through three volumes at a gentle pace, which is only quickened when it reaches the murder of a landlord's wife with the usual accompaniments of Land League tyranny. The successive crimes are all well described, and so are the events immediately connected with them. The earlier portions of the story are not exciting as narrated by the tedious and excellent young man, who expresses himself after the manner of Sandford and Merton's Mr. Barlow on all occasions. That the name of "Jemima" should have clung to him from his earliest schooldays, and in spite of his heroic performances with the bull, is not surprising; for Jemima the amiable prig remains to the latest page of his career in the story. By the way, he appears to credit not Bacon but "Mr. O'Connell" with the famous sentence (inaccurately quoted) about revenge.

*The Real Charlotte.* By E. OE. Somerville and Martin Ross. 3 vols. (Ward & Downey.)

'THE REAL CHARLOTTE' is a real acquisition, for it is a novel well outside the wayworn track of the common or three-volume novelist. The joint authors have between them furnished such qualities as fresh and original observation on Irish persons, places, and things; humour of a singularly agreeable kind; and revelations of character trenchant and striking, and happily devoid of analysis and tedious dissection of motive. Even Dublin people, though they may not feel altogether flattered, must enjoy these pictures of Irish middle-class life, the sprinkling of county folk, and glimpses of the peasant and servant classes. They cannot help it, for these are, in their way, admirable. The differences, marked in kind rather than in degree, between them and their Saxon equivalents are excellently chosen and cleverly touched. Those subtler aspects of race and individuals that escape the many are conveyed with a skill and power all the more notable because of the absence of apparent exaggeration or direct purpose. One is grateful that the brogue—the virulent Dublin brogue—is suggested, and not insisted on. Many times and oft have the reckless,

rollicking, untidy, needy Irish households served for material in fiction. Here the freshness of insight and presentation distinguishes them even in their sordidness from the rest. More than one family interests or amuses. There are the Fitzpatricks, the Lamberts, old Miss Duffy, the Dysarts, and the Mullens, who are all more or less entertaining, pathetic, or curious. But in Francie Fitzpatrick, rather than in Charlotte Mullen, the chief attraction is to be found. In spite of the seeming ease with which Francie's portrait is executed, we should fancy it was not the least difficult part of the book. She is one of the most interesting young women lately presented in any novel. Her ways, manners, and personality generally take hold of the reader. To continue to interest, even to charm, with the kind of material that goes to her composition can have been no light task. She possesses just the qualities—negative and positive—most difficult to treat in fiction. If her points were added up it would have to be allowed that she is a flirt, second-rate, small-minded, frivolous, untidy, vain, even commonplace; without courage, determination, proper pride, or conspicuous graces of charity or gentleness. Yet, being "with this, and without that," there is an inexpressible something that makes one understand why most men and some women in the story love her. Perhaps it is that, though exactly the reverse of the perfect woman nobly planned, she is a real woman, with moments of sweet, untouched innocence and trustfulness, that show what, under different circumstances and influences of upbringing, she might have been. Her lack of self-consciousness, morbid introspection, or critical power, her longing for happiness and yet acceptance of misfortune, make her a touching and pleasing contrast to the Dodos and Asters of the moment. The test of her lifelikeness is the reader's own pitying affection and longing that she should fall into the hands of some strong and trustworthy husband. In Charlotte there is plenty of clever technique, but nothing like this divination. She is a thoughtfully built-up structure, not, like Francie, a wild flower sprung on a dust-heap none knows how. Charlotte is a sort of *lulus natura*, and a little reminiscent of a figure in Balzac. Such a capable and, at the same time, dreadful person would, we feel sure, have studied the art of cookery, although an Irishwoman! The book may be too long, but there are so many amusing and delightful passages, humorous sayings and doings, with here and there a word or a line that gives away the very heart of an Irish landscape or a man or woman, that we really cannot complain.

*Under the Red Robe.* By Stanley Weyman. 2 vols. (Methuen & Co.)

'UNDER THE RED ROBE' is another of Mr. Weyman's excellent historical romances. The matter is, as usual, of the best; the same may always be said of the manner. The epoch chosen is the time of Richelieu's greatest power and influence, which is only saying in other words that Mr. Weyman has put his finger on an impressive moment in history. The hero, as was the case in 'A Gentleman of France,' is inclined to elderliness; but De Berault, unlike the other,

has a rascally record. Had it not been for a service he has rendered to the great Cardinal in the past, his career, like those of his victims in the duel, would have been unnaturally shortened. But in consideration of this and his promise to unearth and deliver over a certain M. de Cocheforet, who is "wanted," he obtains a reprieve—whereby hangs the tale. In De Berault there are two strains. Under the influence of the one he is capable of acts of delicate chivalry and devotion; when the other is in the ascendant he shows himself a cheat and a bully. His is not so much a story of introspection and motive, however, as of incident and action. The contradictions of the man's nature are made the efficient cause of a very stirring chain of events. As a study of character De Berault is not without interest; but all that is subordinate to the spirit of the age and its continual movement and episodic character. The illustrations do not advance the interest and charm of the story—rather the reverse. They produce an appearance of the "story-book for the young," and are in themselves neither sufficiently dramatic nor intrinsically beautiful. Mr. Weyman's own effects are all the reader wants, and they are, as usual, masterly—including the introduction on more than one occasion of the great figure of the Cardinal. 'Under the Red Robe' may not be the author's best book, but it is such a long way in advance of the ordinary historical novel that it will be received with gratitude and pleasure.

*A Real Repentance: a Story of Oberammergau.* By Austin Clare. 2 vols. (Griffith, Farran & Co.)

THERE may still be people about the world to pore over stories of the type of 'A Real Repentance.' They are probably not of the young girl genus. To her, once on a time, such volumes were presented and by her perused. Now she is otherwise employed, and her reading has taken a much wider range. This story of Oberammergau, its manners and customs, ideal peasantry, and the rest, is not particularly natural or convincing, and reads a little like a survival. It describes one of the famous dramatic representations, with, as it were, a drama within a drama, for some of the characters and situations happen to reflect the circumstances of some of the peasant actors' own little lives. It is all very earnest and moral, and it leaves no impression of anything in particular. The story is the reverse of vivid; it is laboured, conventional, and devoid of atmosphere and real insight into character. The two volumes are, however, conscientiously written, with the best intentions if not the highest performance. If anything, they should tend to elevate the "moral fibre," though they may depress the spirits of the reader.

*The Translation of a Savage.* By Gilbert Parker. (Methuen & Co.)

IN this book is to be welcomed an improvement on Mr. Parker's last novel, 'Mrs. Falchion,' which was in itself an excellent performance. But there a really good book was to some extent marred by a certain inclination to discursiveness, which prevented the novel being as compact as it might have been; here there is no lack of due



concentration, and consequently no division of interest; there is, on the contrary, a simple directness of purpose which is one of the first requisites of a good novel, and, on the whole, one of the hardest for a young novelist to fulfil. It requires a good deal of experience or of study to induce an author who knows about life in Canada, say, and voyages on an Orient liner, as Mr. Parker does, not to drag in both topics; but on this occasion the temptation has been avoided. The idea of the story is original: an Englishman marries a Red Indian chieftainess out of pique, and then sends her over to his relations, who belong to an old county family, for them to make the best they can out of her; the subsequent development of her career provides the main interest of the story. Although Mr. Parker may not be quite convincing in his presentation of her later state, or not sufficiently careful in marking all the stages of her progress, her story is a very charming one, and not without considerable humour, especially at the beginning. The other characters also are exceedingly well presented, and special gratitude is due to the author for the welcome change he introduces of making them all pleasant and amiable without making them dull. Even one lady who is at first inclined to be disagreeable ends by being as charming as any of them.

*Mr. Sadler's Daughters.* By Hugh Coleman Davidson. (Chatto & Windus.)

THE naïve and colloquial manner in which a story about some strange personages is related almost disarms criticism, and indeed there is little to say about it, excepting that it is harmlessly eventful, extremely improbable, and occasionally amusing, in a sense not exactly intended by the author. Mr. Davidson appears to have written other books; it is therefore surprising that the present one should be as amateur in manner as it is in other essentials. Mr. Sadler is more like a character out of a burlesque than a serious attempt at portraying a human being, and the same remark applies to several of his acquaintances, including the enterprising jewel robber.

*Pembroke.* By Mary E. Wilkins. (Osgood, McIlvaine & Co.)

MISS WILKINS, like Mrs. Francis, after winning glory by her short stories, has undertaken a novel of a more ambitious character; but much as there is that is pleasing in 'Pembroke,' it is not such a successful venture as 'Dan.' In the latter book there is no trace of a 'prentice hand; on the contrary, it has a unity and completeness almost remarkable under the circumstances; but 'Pembroke,' while evidently the work of a greater writer, is wanting in that concentration of interest of which Miss Wilkins sees the necessity in her shorter stories. The title 'Pembroke,' which is the name of a village, shows where the defect lies: it is rather dangerous to take a village instead of an individual as the centre of interest, though, of course, there have been successful cases, of which, however, this is not one. Under the somewhat artificial unity of place an excuse is given for introducing various individual interests which are somewhat distracting.

In the first place the close relationships and a certain similarity of names make it rather difficult to keep the threads of the different stories apart; then, for example, the story of Barnabas Thayer's interrupted courtship of Charlotte Barnard is in itself quite enough interest for one story, and the other incidents do little more than complicate it unnecessarily; while the relevancy of the other love-affairs is not saved by the evident intention of further pointing by them the lesson suggested by Barnabas's case, that obstinacy in lovers and their parents causes the chief impediment to true love. The whole book is a terrible indictment of obstinacy, and gives the most lurid pictures of the way in which sullenness, like some foul fungus, gradually sucks out all the goodness in a man's nature. Especially powerful is the fancy shared by Barnabas and his neighbours that his obstinacy is gradually bringing on a physical deformity: it is an idea worthy of Hawthorne, who knew well the mysterious effect of a similar subtle suggestion of an undefined horror. Admirable, too, in itself is the story of Sylvia Crane and her love for Richard Alger. In such a scene as that where Sylvia mistakes Barnabas for her lover Miss Wilkins's remarkable power for telling effects of pathos comes out brilliantly, as it does again in the weird marriage of William and Rebecca on that night of snow and shame; while for pure charm of description the dance at the cherry-feast is one of many passages to be lingered over. Altogether 'Pembroke' is a book full of strong situations and of deep human interest, but it would be better still if it were broken up into separate short stories dealing with the different incidents and characters.

*Sir Joseph's Heir.* By Claude Bray. (Warne & Co.)

WE never could see why a novel should not be improbable, or, if the author choose to make it so, impossible, provided that the sentiments be suited to the situations, and the diction to both sentiment and situation. But when the betting is about a thousand to one that a certain event could not happen at all; when it is "all Lombard Street to a China orange" that its consequences would be otherwise than we are told; and when, further, the author makes the people interested in this event act like persons of melodrama and speak like leading articles, there is no excuse for him or for his book. That sums up our opinion of 'Sir Joseph's Heir.' A curmudgeon is not likely to leave a fortune to a nephew, whom he has never allowed to marry, on condition that he finds and weds a wife within seventy-two hours. Nor is he likely to be supposed dead before his time. Nor is the nephew likely to fall in with a young woman he has met already by accident once and no more, and to persuade her to change her name, but not her condition, for a thousand a year. Nor is a general reconciliation likely to be the result. "People don't do such things," as Dr. Ibsen says somewhere, and if they did they would not talk about them so vulgarly as Mr. Claude Bray seems to suppose.

#### MANUALS OF ENGLISH HISTORY.

*English History for American Readers.* By T. W. Higginson and E. Channing. (Longmans & Co.)—This is not at all a bad book, though it cannot be said that the writers have been altogether successful in working out the very excellent idea with which they started. That American readers should realize that their own history is but a continuation of English history is surely much to be desired, both from the American and from the English point of view, and it would be difficult to praise too highly the spirit in which Messrs. Higginson and Channing have undertaken their task. "The history of these islands," they say on their very first page, "until within two centuries and a half ago, is a part of American history; without it we cannot understand our own institutions, or trace the history of our ancestors." The scale of the book is small—necessarily so, say our authors, because "it is not the practice of American readers, old or young, to give to English history more than a very limited portion of their hours of study." But the well-thought-out policy which cuts down those parts of the narrative that are regarded as less directly interesting to the American secures to the writers a reasonable amount of space to deal with the development of institutions and national character, and to write with a fair measure of fulness on Puritanism, and on the period which immediately preceded and followed the establishment of the American colonies. In the later part of the book the writers have shown an admirable impartiality in dealing with the story of the separation of the thirteen colonies from the mother country, and in treating of the frequently disturbed relations between England and the United States in more recent times. The book plainly stands in a very close relation to Mr. S. R. Gardiner's well-known school history, and both in style and general treatment partakes of its leading qualities: its sober good sense, its well-balanced proportion, its practical usefulness as a class book, and its clear and business-like, but, we must add, its flat and uninspiring style. Nearly all the illustrations seem to be directly taken from Mr. Gardiner's book. There are a useful bibliography and some rather moderate maps. Unluckily the writers do not seem to be deeply versed in the details of English history, and they have sometimes, especially in the earlier half of the book, deviated very far from their chief guide. Among other mistakes may be noted statements like the following: "After his father's death, the younger Balliol made an alliance with the French king. He soon found himself a prisoner in London Tower." There were in mediæval England "two classes of persons called, technically, 'religious'—the secular and regular." By ignoring the mediæval history of Ireland, including the whole story of the Norman conquest, and starting its history with Poynings's law and Henry VIII., the writers give a very false impression of the relations of England and Ireland. And their account of the Elizabethan conquest of Ireland, short as it is, bristles with small errors. Again, the reader is told that it was in Elizabeth's reign that "William Tyndale produced.....the first important translation of the Bible into English." Yet the story of the seventeenth century is told with considerable spirit and commendable accuracy: but Scott's novels can hardly be trusted quite so completely as the writers suggest for giving pictures of manners; and they are apparently still under the impression that the famous song "And shall Trelawny die?" is a genuine ballad of the Revolution period. The latter part of the history falls off slightly in spirit, but improves in accuracy. Were the blemishes, of which we have given a few samples, removed, as they easily might be in a second edition, the book would deserve to be extensively used in

American schools. But there is still no book that will give the grown-up American reader the same broad and general view of English history as Mr. Goldwin Smith's vigorous and masterly sketch of the political history of the United States affords to the British reader who wishes to know the great turning-points of American history.

*The Elements of English Constitutional History.* By F. C. Montague. (Longmans & Co.)—This is a decidedly good little book: careful in its statements, judicious in its views, fairly methodical in its arrangements, and well written, though in rather too jerky a style. It will be of considerable use to those who, having got a good acquaintance with the ordinary text-books of English history, wish to get a general notion of the growth and structure of the Constitution. Yet we cannot quite agree with Prof. Montague that there is no other book which aims precisely at the object of this one. There are, in fact, almost too many "easy introductions" to Stubbs and Hallam, and the number should not be lightly increased, or without a distinct purpose. Moreover, we rather fear that, with all its merits, Mr. Montague's book can hardly be said "to give such an account of the growth of English institutions as may be intelligible to those who are only beginning to read history." On the contrary, many of Mr. Montague's allusions and generalizations require a rather considerable familiarity with the subject. He tells us too many facts, and he assumes too much knowledge. His style and method of treatment are too difficult and abstract to be within the ken of the ordinary schoolboy, or even of the ordinary person who has outgrown the schoolboy stage, but is not particularly well informed in English history. Had Mr. Montague spread out half the information he has supplied over the same space he has occupied, and had he more carefully selected simple expressions and explained all the many points to which he airily alludes, he would have been a great deal nearer in attaining his purpose. As it is, his method suggests that he does not quite realize the limitations which nature has imposed on ordinary human knowledge and capacity. But though Mr. Montague's book will not quite attain it, it is to be feared, his own special object, it will be of very great use in other directions. It is, on the whole, better than any other of the sort on introductions to English constitutional history that we are acquainted with. It is clearer, more literary, less repulsive in its mass of facts, and better put together. It will leave the student nothing to unlearn and build a good foundation for wider knowledge.

*Longman's Ship Historical Readers.*—Book VI. *The Stuart Period.* By S. R. Gardiner. (Longmans & Co.)—The elementary schoolboy is wronged by the stiffness of the Government system which has in practice made the teaching of national history the occasional exception rather than, as it ought to be, the universal rule in our primary schools; but he has some compensation when the "reading books" from which, with good luck and memory, he can pick up a few scraps of historical truth, are written down for him by an historian so eminent as Mr. S. R. Gardiner. Mr. Gardiner's name is a more than sufficient guarantee that a book on the Stuart period will contain the best summary of what is really known, told clearly and, on the whole, impartially. We can, moreover, praise the directness and simplicity of the style, though it is not always certain that the exact selection of facts has been judicious. Is it worth while to talk about the "Great Contract" when no effort is made to explain what that transaction was? It might have been better to have allotted more space to those picturesque sides of the history which would be most likely to impress the imagination of young readers. In fact, we think Mr. Gardiner has followed too closely the division of the subject laid down in

his larger school-books. Neither is it possible altogether to praise his arrangement in another respect. He first furnishes a summary of the period, and then, in the form of biographies of Eliot, Hampden, Cromwell, Milton, Shaftesbury, and William III., practically tells the story over again, for his biographies, admirable as they are in many ways, are not very rigidly biographical, but rather general political narratives. But with these exceptions we have nothing but praise for this excellent little book.

#### OUR LIBRARY TABLE.

MR. LANG'S introduction to the Border edition (Nimmo) of *The Fair Maid of Perth*, the last novel in which Scott's genius displayed itself unimpaired, is one of the best he has written—touched with true feeling for the great romancer. Mr. Macbeth's designs, which furnish the bulk of the etchings, are generally good, but unluckily the least satisfactory forms the frontispiece of the second volume.

WE have on our table the following catalogues of London booksellers: Messrs. Bailey Bros. (fair), Messrs. Birt & Sons, Mr. Cooper, Messrs. Dulau (botany), Mr. Edwards, Messrs. Ellis & Elvey (two valuable catalogues), Mr. Galwey (good), Messrs. George & Son, Mr. Gaisler (two catalogues), Mr. Hartley, Mr. Higham (two catalogues), Mr. Jeffery (two catalogues), Mr. Lauser (British portraits, good), Mr. Maggs, Messrs. Maurice & Co., Mr. May (two catalogues), Messrs. Nichols & Co., Mr. Nutt, Messrs. Parsons & Sons (good), Messrs. Pearson & Co. (ballads and broadsides), Messrs. Rimell & Son, Mr. Skeffington, Messrs. Sotheran & Co. (two good catalogues), Mr. E. Spencer, Messrs. Suckling & Gallo-way, and Messrs. Williams & Norgate. We have also to acknowledge the catalogues of Mr. Cleaver, Messrs. Meehan (two good catalogues), and Mr. Pickering of Bath, Mr. Downing, Mr. Thistlewood, Mr. Wilson, and the Midland Education Company of Birmingham, Mr. Commin of Bournemouth, Mr. Toon of Brighton (interesting), Messrs. George's Sons of Bristol, Mr. Johnson of Cambridge, Mr. Murray of Derby, Mr. Baxendale (good), Mr. Brown (good), Mr. Clay (two good catalogues), and Messrs. Douglas & Foulis of Edinburgh, Mr. Teal of Halifax, Mr. Noble (Jacobite tracts) of Inverness, Mr. Miles of Leeds, Mr. Murray of Leicester, Mr. Howell, Messrs. Jaggard & Co., and Messrs. Young & Sons (two catalogues) of Liverpool, Mr. Sutton of Manchester, Mr. Thorne of Newcastle-on-Tyne, Mr. Murray of Nottingham, Mr. Thorp of Reading, Mr. Lawrence of Rugby, Miss Millard of Teddington, Mr. Pollard (Cornish works) of Truro, and Mr. Naunton of Great Yarmouth.

WE have on our table *Wills, and How not to Make Them*, by B. W. West (Longmans),—*Pictures of the World*, pencilled by Clement Scott (Remington & Co.),—*First Exercises on Latin Construction*, by A. M. D. Du Pré (Relfe Brothers),—*Flores Historiarum, a First Latin Reader*, edited by W. Marsh and R. Steele (Rivington),—*Horace: Satires and Epistles*, edited by J. H. Kirkland, A.M. (Boston, U.S., Leach & Shewell),—*Macanlay's Lays of Ancient Rome*, Introduction and Notes by P. Hordern (Bell & Sons),—*Questions on Shakespeare's A Midsummer Night's Dream*, by J. Lees (Relfe Brothers),—*Methods of Pathological Histology*, by C. von Kahlen, translated by H. M. Fletcher, M.D. (Macmillan & Co.),—*Law and Theory in Chemistry*, by D. Carnegie (Longmans),—*Psychology, Descriptive and Explanatory*, by G. T. Ladd (Longmans),—*The Scientific Basis of a Future State*, by W. J. Spratly (Digby & Long),—*The Doctrines of Nichiren*, compiled by the Right Virtuous Abbot Kobayashi (Tokyo, Kelly & Walsh),—*Building Construction*, Subject III., by H.

Adams (Chapman & Hall),—*Growing Children and Awkward Walking*, by T. W. Nunn (Kegan Paul),—*Critical Sketches*, by A. E. Street (Kegan Paul),—*A Sleepwalker*, by P. H. Gerard (Henderson),—*Two Heirs Presumptive*, by F. B. Money-Coutts (Simpkin & Marshall),—*Our Lady's Tumbler, a Twelfth Century Legend* (Dent & Co.),—*A Midnight Mystery, a Novel*, by Fergus Hume (Gale & Polden),—*Anguish, a Novel*, by E. Montanaro (Henry & Co.),—*A Romance of the Imagination*, by E. Gaunt (Digby & Long),—*A Scarborough Romance*, by F. Warden (White & Co.),—*A Woman's Whim, a Novel*, by Mrs. Diehl, 3 vols. (Hutchinson),—*Horace Chase, a Novel*, by C. F. Woolson (Osgood, McIlvaine & Co.).

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

*Ancient Oxiensia: Translation of the Old Testament into the Basque Language*, by D'Urte, ed. Thomas, 18/6 swd. Diddon's (Rev. Father) *Belief in the Divinity of Jesus Christ*, cr. 8vo. 5/6 cl. *Sacred Books of the East: Vol. 49, Buddhist Mahāyāna Sūtras*, 8vo. 12/6 cl.

##### Law.

*Lithby's (J.) The Law of District and Parish Councils: Local Government Act, 1894*, 8vo. 12/6 net.

##### Poetry and the Drama.

*Anderson's (G.) The Agnostic, and other Poems*, cr. 8vo. 6/ Buchanan's (R.) *Red and White Heather, North-Country Tales and Ballads*, cr. 8vo. 3/6 cl. *James's (H.) Theatricals, Two Comedies: Tenants, Disengaged*, cr. 8vo. 6/ cl. *Mountain Stream (The), a Romantic Work in Many Parts, Part 1*, cr. 8vo. 2/ swd. *Phillips's (S.) Kremen, a Poem*, small 4to. 2/6 cl.

##### Political Economy.

*Skinner's (T.) The London Banks, 1894*, cr. 8vo. 10/ cl. *Stokes's (A. P.) Joint Metallism*, cr. 8vo. 3/6 cl.

##### History and Biography.

*Blount's (T.) Boscebel, the History of the Miraculous Preservation of King Charles II.*, ed. Thomas, 6/ net. *Ferguson's (R. S.) A History of Westmoreland*, 8vo. 7/6 cl. *MacLay's (E. S.) History of the United States Navy, 1775 to 1893*, 2 vols. 8vo. 31/6 cl. *Ménéval's (Baron C. F. de) Memoirs to serve for History of Napoleon I.*, trans. Sherard, Vol. 2, 8vo. 18/ cl. *Sala's (G. A.) Things I have Seen and People I have Known*, 2 vols. cr. 8vo. 21/ cl. *Worsfold's (Rev. J. N.) History of Haddesley, its Past and Present*, 8vo. 10/6 cl.

##### Geography and Travel.

*By Celtic Waters, Holiday Jaunts with Rod, Camera, &c.*, by C. K., cr. 8vo. 2/6 cl. *Cusack's Map Drawing*, by P. W. Ryde, 2/ net. *Johnstone's (L. C.) Winter and Summer Excursions in Canada*, cr. 8vo. 6/ cl. *Tiedeman's (H.) The Continent, by Queenborough viâ Flushing, Handbook for Tourists*, cr. 8vo. 3/ net.

##### Philology.

*Euripides, Hecuba, with Introduction and Notes by W. S. Hadley*, 12mo. 2/6 cl. (Pitt Press Series.) *Plauti Asinaria, from the Text of Goetz and Schoell*, ed. by J. H. Gray, 12mo. 3/6 cl. (Pitt Press Series.) *Tacitus, Agricola and Germania, with Introduction and Notes by H. M. Stephenson*, 3/ cl. (Pitt Press Series.)

##### Science.

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APOLLO IN PARIS.

TO THE FRENCH ACADEMY ON THE ELECTION  
OF M. J. M. DE HÉRÉDIA.

I.

SPIRES, roofs, and towers gleam in the sunset's glow  
Till Paris burns like some old poet-town  
That draws Apollo's radiant presence down  
By music mounting from his sons below:  
Methinks he greets you, fearless men who know  
His sons and guard them, lest their sire's  
renown  
Be dimmed when bastard fingers clutch the crown  
Of him, our Lord of light and lyre and bow.

As when he scared the hordes who sacked old Rome  
That day he soared above his temple-dome  
When gods were fleeing the voices of the Vandals,  
I see him now whose song keeps heaven immortal;  
I see him now: he shines above your portal,  
Phœbus from golden curls to golden sandals!

II.

With limbs of light I see the song-god stand  
Flushing your roof! He knows your hands are  
strong

Against his foes, the brazen-throated throng  
Whose breath is blight to beauty in every land;  
"Foes of my foes," saith he, "who dare withstand  
The great coarse voice that works my children  
wrong,

Ye crown Hérédia with the crown of song  
Heedless of all save Art's divine command!

He sings the past—the beauty that hath been:  
I love him, I—remembering those bright days  
Before the world grew grey of Vandal haze,  
When gods might mix with men of godlike mien  
And maids with lovesome eyes of mortal sheen,  
Sweet goddesses of earth with Woman's ways:

III.

I love the song-born poet, for that he  
Loves only song—seeks for love's sake alone  
Shy Poesie, whose dearest bowers, unknown  
To feudaries of Fame, are known to me."  
So saith the god, in tones which seem to be  
That music of the sunset richly blown  
When sinks the sun-god from his sinking throne  
Within the burnished bosom of the sea.

He soars away, a star in rosy air:  
But see! the memory of his presence there  
Lives where he stood. Yea, though a god hath  
fled,

Leaving a fading memory scarce beholden,  
A true god's very shadow glimmers golden  
With lovelier light than mortal brows can shed.

ENVOY.

The poet sings what Nature dreaming saith,  
But still his bride is Art—that starry wife  
From shores where music of the gods is rife.  
She teaches him the strain that conquereth,  
Whether he touch the lyre, or breathe his breath  
Through flute of Phœbus or through Pan's wild  
fife—

Whether of Man he sing or Nature's life,  
Or shining sward beyond the dykes of death.

Yet, though he asks but this, the bride's acclaim—  
Though not Fame's trumpet nor the wreath of Fame  
Can give the bridegroom joy whose bride is Art—  
He grieves when bastard-brows are crowned with  
flowers

On New Parnassus, noisy as a mart,—  
Remembering Poesie within her bowers.

THEODORE WATTS.

MR. TREGELLAS.

THE sudden death at Deal on the 28th ult.  
of Mr. Walter Hawken Tregellas is a serious loss  
to all who take an interest in the history and  
antiquities of Cornwall.

He was the eldest son of Mr. J. Tabois  
Tregellas, the author of several tales in the  
Cornish dialect, and was born at Truro on  
July 10th, 1831. Like many other well-known  
Cornishmen he was educated in the old Truro  
Grammar School. He entered the War Office  
in 1855, and in 1866 succeeded to the post of  
Chief Military Draughtsman and Surveyor,  
which dates from 1720, and is therefore one of  
the oldest in the Civil Service. From this he  
retired in 1893.

He was a man of varied accomplishments, a  
writer, antiquary, and musician, as well as  
artist and collector of china and engravings;  
and his brightness and warmth of heart en-  
deared him to a large circle of friends. To the  
general public he is best known by his excellent  
'Guide to Cornwall' (Stanford), which has  
passed through many editions; but his 'Cornish  
Worthies' and numerous papers in the *Trans-  
actions* of the Royal Institute of Cornwall are  
valued by specialists. He wrote also 'China,  
its History and People,' 'A History of the  
Coast Defences of England,' the 'Horseguards  
Memoranda,' a 'History of the Fortifications of  
Malta,' and numerous articles in the 'Dic-  
tionary of National Biography,' the *Nineteenth  
Century*, the *Journal* of the Archeological  
Institute, and in more than one of the art  
magazines. He had, when he died, just finished  
the first instalment of a detailed history of the  
Tower of London in its various aspects. This,  
it is hoped, will be published in due course.

THE 'ELECTRA' OF EURIPIDES.

May 28, 1894.

I HAVE just seen the review of my edition of  
the 'Electra' of Euripides in the *Athenæum* of  
the 19th inst. I am there charged with holding  
that *ἀγοτή* is the masculine form correspond-  
ing to the feminine *ἀγοτέραν*. The gravity of  
the charge seems to justify a departure from  
the silence with which a review is generally  
received. The reviewer has strangely misun-  
derstood my words. The note on line 168 calls  
attention to the fact that though *ἀγοτέραν*  
(which I supposed every one would know came  
from *ἀγρότερος*) and not *ἀγοτέραν* seems to be  
the correct reading in line 168, yet *ἀγοτή* (the  
fem. acc. of which is, of course, *ἀγοτέραν*)  
occurs in line 462. The note seems to me to  
express the required meaning with sufficient  
clearness. I did not think that any of my pos-  
sible readers would be ignorant, or could suppose  
the editor of a Greek play to be ignorant, of the  
respective inflexions of *ἀγοτή* and *ἀγρότερος*.

The other criticisms in the review involve no  
such serious charge as the above. I shall, there-  
fore, merely remark with regard to the line

ὦ γῆς παλαιὸν Ἄργος, Ἰνάχου ῥοαί,

that my conjecture, which is unfavourably  
criticized, at least gives a line that can be

scanned—a merit which the reviewer's paleo-  
graphically ingenious conjecture, *κινάχου* for  
*Ἰνάχου*, cannot claim, as it introduces a spondee  
in the fourth foot of a trimeter iambic line.

I cannot conclude without expressing my  
sense of the many kind and appreciative re-  
marks that the review contains on my attempt  
to call attention to an unduly neglected play.

CHARLES H. KEENE.

\* \* As we quoted Mr. Keene's note, we pre-  
fixed to our comment the only relevant defence  
which can be made to any charge based on that  
note. Moreover, if we thought that Mr.  
Keene's *ἀγοτέραν* was his feminine form  
corresponding to *ἀγοτή*, what could we have  
meant by saying "the required sense 'rustic,'  
which Mr. Keene gives to *ἀγοτέραν*, is only  
post-classical"? These words prove that we  
found fault with Mr. Keene for using the  
feminine of *ἀγρότερος* as the feminine to  
*ἀγοτή*, when vv. 11. gave the obvious  
*ἀγοτέραν*. We are sorry he has misinter-  
preted our comment, and hope no other reader  
has done the same. We never assume that  
blunders, unless they are very frequent, are  
due to ignorance. For instance, if our after-  
thought *κινάχου* (v. 1) had been inadvertently  
suggested by an editor, we should have pounced  
upon the slip, without, however, imagining him  
ignorant of the scansion of *senarii*. If our  
criticism on *ἀγοτέραν* was so obviously unjusti-  
fiable, why has not Mr. Keene reproduced  
his note and our comment?

'ENGLISH BARDS AND SCOTCH REVIEWERS.'

June 4, 1894.

IN answer to J. D. C.'s inquiries I write to  
tell him that the lines he quotes are as follows  
in the fifth edition:—

This—that—and t'other line seem incorrect.

Whom Scotland pampers with her fiery grain.

This scents its pages, and that gilds its rear.

As regards the Moore-Jeffrey duel, both notes  
are given in the fifth edition, in two consecutive  
but distinct paragraphs. The statement in the  
*Athenæum* (1831) that the first note was struck  
out of the fifth edition is incorrect.

JOHN MURRAY.

3, Lebanon Gardens, Wandsworth, June 4, 1894.

I SHOULD not again venture to trouble you  
if it were not that even the most meagre evidence  
may assist to build up a case, and enable us to  
get at the history of a series of counterfeits very  
disquieting to book-lovers.

My apologies are due for having stated that  
there were no water-marks in my 1810 copy of  
the fourth edition. More careful examination  
shows this copy to be identical with that de-  
scribed by J. D. C. in his letter of May 26th,  
each of the four sheets having the water-mark  
"G & R T" along the page, and obscured by  
the letterpress, instead of across the inner  
margin, where the "1818" mark appears in the  
third edition. It is interesting to note one or  
two of the many variations in the 1810 fourth  
edition, which is supposed to be a simple reprint  
of the third. Similar, but not identical, founts  
of type are used; the words "Third Edition," at  
the head of the preface, are in fancy letter in the  
one, and in italics in the other; the spacing  
and making-up of lines are often different; and  
a curious error appears on p. 83 of the fourth  
edition, where the large-type headline is  
wrongly spelled "Postscript." All these tend  
to show, I fancy, that the fourth edition was  
reset throughout. J. D. C. thinks I shall find  
the fifth line of p. 76 appearing in all editions  
as:—

But when fair Isis rolls her purer wave.

The fourth edition has the line rightly printed.

But where fair Isis rolls her purer wave;

but in the third edition of 1810, water-marked  
"1818," the word "her" is left out by the  
printer, although there is no gap in the spacing.

Is this a variation from J. D. C.'s copy, and from the genuine third edition?

J. R. BAGGULEY.

Court Garden, Marlow, Bucks, June 2, 1894.

REFERRING to the remarks in to-day's *Athenæum* by J. D. C. on the fourth edition of Byron's 'English Bards and Scotch Reviewers,' I have found in my library a copy of that edition dated 1810, published by James Cawthorn (alone). There is no water-mark on the paper; the lines are numbered by tens with frequent gaps, but between 810 and 840 comes 830; and the size of the page is 9 inches in length and 5½ inches wide, probably a large-paper copy of the book. In other respects it follows that described by J. D. C.

ROBERT GRIFFIN.

P.S.—Since writing the above I see that in my copy George Lamb is called "ingenuous" and not "ingenious" (note to line 56).

77, Charing Cross Road.

It appears that I was mistaken in supposing that my copy of 'English Bards,' which is without a water-mark, is the genuine first edition. A few days ago I bought at Messrs. Sotheby's, in the Burgess sale, a copy of the real first edition, which has the water-mark of 1805. A comparison of this with my other copy reveals the fact that the latter is a palpable forgery, though an endeavour was evidently made to imitate the "get-up" of the genuine edition. From this it would appear that there are at least two counterfeit first editions—one without a water-mark, and the other with the water-mark of 1812. With regard to the fact that Mr. Murray's copy has the water-mark of 1804, while others have that of 1805, this is not, in my opinion, a proof that these were two separate issues, but only an indication that the printer began printing upon a stock of paper with the first date, which becoming exhausted, he proceeded to get a second supply with the later date upon it.

With regard to the question as to which is to be regarded as the genuine third edition, I think that the evidence we have at present is insufficient to determine the point. The fact that there is an edition with the water-mark of 1804 makes it slightly more probable that that, rather than any issue with a later date, is the original; but, of course, it may merely have been owing to the fact that the printer had a stock of paper in his possession which had been lying by for some years, as was, in fact, the case with the paper used for the first edition. It is altogether very singular that Byron's satire should have undergone such strange adventures.

BERTHAM DOBELL.

6, Seymour Road, Broad Green, Liverpool, June 4, 1894.

IN J. D. C.'s notes of last week re 'English Bards and Scotch Reviewers,' writing of the third edition, he states that "the fifth line of p. 76 runs thus:—

But when fair Isis rolls her purer wave,  
in all editions."

Now my copy of the "spurious" third edition, which seems almost identical with that of Mr. Bagguley—save that the water-mark is "Basted [not Brasted] Mill 1818"—does not bear out this assertion, but reads as follows:—

But where fair Isis rolls purer wave.

A former owner of the book, possessed evidently of a correct ear for metre, has inserted in pencil "a" before "purer"; and I may add that this "spurious" third has, in common with the other two copies referred to, the misprint "crawl" for "scrawl" in l. 47, but is without any portrait. In the note, too, on George Lamb (l. 56) he is described as "ingenious" (not "ingenuous"); and again J. D. C. may be surprised to learn that l. 359 reads:—

If chance [not 'chance'] some bard, though once by  
dunce's [sic] feared.

Perhaps some of your readers might be able to state whether this "spurious" third is an English or Irish piracy. Is the water-mark

"Basted Mill" any aid in tracing its origin? Let me state in conclusion my copy was acquired in a town in the north of England.

ROLAND J. A. SHELLEY.

#### AN UNKNOWN BALADE BY CHAUCER.

It has previously been my good fortune, on more than one occasion, to draw attention to poems by Chaucer that were previously unknown.

British naval history has some reason to boast of "the glorious first of June." It was a glorious day for me, as I spent it in consulting manuscripts in the British Museum, not without some good results.

In particular, I went carefully through the newly acquired MS. Addit. 34360, formerly MS. Philipps 9053, the very MS. which contains the unique ultimate stanza of the remarkable poem to which I have given the name of 'A Complaint to his Lady.' This MS. has been in the hands of Stowe, of Ritson, and of Sir Thomas Philipps; and the poem just mentioned was printed from it for the Chaucer Society. It is, therefore, almost inexplicable how the poem to which I now propose to draw attention has hitherto escaped observation. It has never been printed; and yet, all the while, any one who consults the MS. may see, staring him in the face on fol. 21, back (formerly p. 36), a title in large bold characters, not later than 1450, "Balade that Chaucier made."

I think I can account for it. It requires study and care to see how it goes. The metre is extremely intricate; the copy is carelessly written; and the sense is imperfect, owing to the loss of two leading words, and alas! in one place, of a whole line.

Internal evidence assigns it to Chaucer beyond doubt. It is the most complete example that exists of his mastery over the technicalities of rhythm. It comprises three stanzas, each of nine lines, in the difficult metre of a part of 'Anelida and Arcite.' But it surpasses anything found in that poem, because it actually exhibits only two rhyme-endings in the whole poem (exclusive of the Envoy).

A few such examples occur in Hoccleve. I once drew attention to this, and added that it was most unlikely that Hoccleve invented the metre for himself. I said that he certainly copied it from some poem by Chaucer which has not come down to us. And now, behold, here it is! It has come down to us, and we did not know it.

I now give an exact transcript, with all the faults in spelling of the unique original. However, I supply, within brackets, two words that are required to complete the sense and metre; and I similarly supply the missing line by slightly altering a line which occurs in Chaucer's 'Balade to Rosemounde':—

#### BALADE THAT CHAUCIER MADE.

So hath my hert(e) caught in remembrance  
Yowre beaute hool, and stidefast gouernance,  
Yowre vertues al[le] and yowre hie noblesse,  
That yow to serue is sette al my plesauce.  
So wel me likth yowre womanly contenance,  
Yowre freshe fetures and yowre comlynesse,  
That, whiles I live, myn hert to his maystresse  
Yow hath ful chose in triev[er] sic] perseuerance  
Neuer to change, for no maner distresse.  
¶ And sith I shal do [you] this oberaunce  
Al my live, withouten displeaunce,  
Yow for to serue with al my beaynesse,  
[I pray yow, do to me som dailaunce.]  
And have me somwhat in your souenaunce.  
My woful hert[is] suffrith grete duresse;  
And [loke] how humb[ly]ly, with al symplese,  
My wil I conforme to your ordinaunce,  
As you best list my peynes for to redresse.  
¶ Considryng eke, how I hange in balance  
In your servise; suche, loo! is my chaunce,  
Abidyng grace, whan that yowre gentillesse  
Of my grete woful doo allegaunce,  
And with yowre pitte me som wise avaunce,  
In ful rebatyng of myn hevynesse;  
And thinkith be rason that womanly noblesse  
Shuld nat desire for til do the outrance  
Ther-as the fyndth non vnbusunnesse.

#### LENUOYE.

Auctour of norture, lady of plesauce,  
Soueraigne of beaute, flour of wommanhede,  
Take ye non hede vnto my Ignorance,

But this receyvith of yowre goodlyhede;  
Thynkyng that I have caught in remembrance  
Yowre beaute hool, your stidefast gouernance.

Suggested emendations: 2. Your (for Yowre), throughout; hool. 3. alle (two syllables); by. 4. set. 5. lykth. 7. herte (but the final e is very slight). 8. trow (elsewhere spelt triew). 11. Al my lyf (accent on Al). 14. souenaunce (remembrance, a beautiful and new word). 15. suffreth greet. 18. Omit for. 21. grace (two syllables); omit that. 22. allegaunce means alleviation. 25. Read, And thinkth resoun. 26. Read, desyre for to do; omit the. 29. Read, flour. 30. Tak; myn. 31. goodlihed. 33. hool. I suspect that, in l. 5, womanly is a substitution for whyly.

Note the delicate way in which the last two lines of the Envoy catch up the echo of the first two lines of the poem. There is nothing so harmonious in all English literature, except the parallel case in which the very same master repeats the line ending with the same word remembrance at the end of his 'Complaint of Anelida.' And this consideration clinches the whole matter, and precludes the possibility that the poem can be spurious.

WALTER W. SKEAT.

#### Literary Gossip.

MR. RUDYARD KIPLING will remain in Wiltshire until the end of September, when he proposes to return to Vermont. He is at present engaged upon a series of four "Jungle Stories," of which the first has already appeared in the new series of the *Pall Mall Budget*. Also he is revising for the press a second series of his 'Barrack-Room Ballads,' which will be issued, if possible, before he leaves England. Further, in the intervals he is arranging another series of stories for publication in book form. But this may not appear before another volume which he has in contemplation—to consist entirely of stories which have not been issued in any periodical.

MR. STEVENSON has finished another novel, to be called 'St. Ives,' which relates the adventures of a French naval officer who was taken by one of King George's warships during the great French war, and was interned in a Scotch prison. He escapes, and some of his adventures are most extraordinary. It is not Mr. Stevenson's present intention, we understand, to publish this book for some months. Two-thirds of 'The Lord Justice-Clerk' are already written. This story deals with Scottish life in the latter half of the last century—a period which has never been well known to the ordinary students of history, although Mr. Stevenson has a surprisingly intimate acquaintance with it. Contrary to the usual precedent, these two tales will be published in three-volume form. Meantime, we understand there are at least two South Sea stories ready for the magazines.

'THE EBB-TIDE,' the last of the three novels in which Mr. Stevenson is to collaborate with his stepson, Mr. Lloyd Osbourne, will be published in a single volume early in the autumn. We understand that Mr. Osbourne is engaged on another story, similar in character to 'The Wreckers.'

THE reason for the interdict which until the end of last week was laid upon the sale of the *Pall Mall Gazette* in Turkey was that that journal had stated that "the Shadow of God upon Earth" was out of health. The *Standard* and the *Daily News* are still forbidden in the Sultan's dominions; but



English residents in Constantinople and Smyrna, at any rate, can always read a copy by applying at the Consulate.

MR. GEORGE MOORE is now revising and in part rewriting three or four of his short stories which have already appeared in the periodical press. The new volume will probably include a condensed version of 'A Mere Accident,' which was first published as a one-volume novel. It is not often that an author thus cuts down his published work.

SEVERAL writers of repute are paid at the rate of twelve pounds a thousand words for their short stories; but no novelist, we believe, has received so much for his serial rights as the editors of the *Pall Mall Magazine* have paid Mr. George Meredith for 'Lord Ormont and his Aminta.' The price, it is said on the best authority, was ten pounds a thousand words.

MR. GILBERT PARKER is now at work upon a thorough revision of 'The Trail of the Sword,' which appeared in the *Illustrated London News*, and will be published in book form during the early autumn. He is also writing an account of his recent travels in Mexico and Cuba. This is to be first issued as a serial.

THERE is talk of a general meeting to be held this month in order to bring together as many as possible of those who are favourable to the scheme of the Gresham University Commission as a whole, and to urge the speedy appointment of the Statutory Commission. The arrangements are, we believe, in the hands of Prof. Ramsay, of University College. We hope that the conference will take heed to insist, as Prof. H. Sidgwick does in his note on the report, that the Commission shall be empowered to frame the university either in connexion with the present examining body or (if that scheme breaks down) on an independent basis as proposed before. The original Gresham charter could be modified and carried into effect much better through the Statutory Commission than by setting the machinery of the Privy Council in motion again.

WE are sorry to hear of the death of the Rev. Josiah Wright, whose translation of the 'Phædrus, Lysis, and Protagoras' first appeared in 1848, and is now included in the "Golden Treasury Series." Mr. Wright was educated at Trinity College, and was a Senior Optime and obtained a First Class in the Classical Tripos in 1846. His excellent version of three Platonic dialogues was undertaken at the suggestion of W. H. Thompson, then one of the tutors of Trinity, and owed a good deal to that great master of the art of translation. He became head master of Sutton Coldfield School, and published several school-books which enjoyed considerable success; two reading-books (one Greek and one Latin), called respectively 'Hellenica' and 'The Seven Kings of Rome'; also 'A Help to Latin Grammar,' 'First Latin Steps,' 'David, King of Israel,' &c. Mr. Wright took orders in 1863; and about twenty years ago he retired from Sutton Coldfield, and lived at St. Leonards-on-Sea.

MR. EDWARD CAPERN, "the postman poet," died on Tuesday last, in the seventy-sixth

year of his age. He was born in Devonshire, in which county in the early part of his life he was a letter-carrier. He published several volumes of verse which attracted considerable attention, and many years ago a Civil List pension was granted to him.

THE Earl of Pembroke is writing an introduction to a book of South Sea stories which Mr. Fisher Unwin is about to publish for an Australian writer. The scene of many of the exploits recorded in these stories is familiar to the earl, as well as to the many readers of the delightful volume in which Lord Pembroke collaborated with Dr. Kingsley half a generation ago.

MR. H. B. MARRIOTT-WATSON is now engaged upon 'The Adventures of Point Despair,' the New Zealand romance which was announced some time ago, and which will be published by Messrs. Hutchinson. Messrs. Mathews & Lane will also publish a volume of sketches and short stories from his pen in the course of the autumn.

WE understand that Mrs. Graham Tomson's new volume of verse may be expected in September.

MR. NISBET, the author of 'The Insanity of Genius,' who is dramatic critic of the *Times* and editor of the *Morning*, is going to contribute a series of articles to the *Pall Mall Budget*, to be entitled 'The Philosopher in Slippers.' Mr. G. S. Street will write 'The Reverses of a Reviewer,' Mr. William Archer is to furnish a weekly theatrical column, and Mr. Le Gallienne will discourse at large on the books of the week.

THE Rev. Stopford A. Brooke has accepted an invitation to lecture at the Lowell Institute in the autumn. Mr. Brooke will leave for America in September, and does not return to England till about Christmas. This is his first visit to America.

THE *Manchester City News* announces the decease of Lieut.-Col. Paul Frederick De Quincey, the son and last surviving male descendant of Thomas De Quincey. Col. De Quincey was born at Grasmere on November 26th, 1828, and died at Auckland, New Zealand, on April 15th.

CARDINAL MORAN, Archbishop of Sydney, has completed a large 'History of the Catholic Church in Australasia.' It will be published simultaneously in Australia and in England before the close of the year.

THE Rev. E. C. Channer writes from Ravensthorpe Vicarage, Northampton:—

"The reviewer of 'Church Folk-lore' asks about the presence of parents at weddings. I have officiated at many in Devon, Essex, London, and Northants, and never knew the parents come except in the class in which the bride comes in white. The party consists of bride and bridegroom, bridesmaid (sister of bridegroom or bride), and giver-away, preferably unmarried brother of bride. A wedding is considered a young people's affair, at which older persons are out of place. The bridegroom's relations (except bridesmaid or giver-away) do not attend the festivities. Their appearance marks a desire to be genteel; but even then his parents do not come. I suppose in all classes the bridegroom's parents dislike the match. The bride's mother is cooking the wedding dinner, and the father is too shy to appear at church. The men (if perfectly sober) are much shyer and more nervous than the women; I think because they are less accustomed to a clergyman or gentleman. Have you heard the

saying, current in North Northants, that if the bride comes to church a maid the steeple will bow to her?"

PROF. SWETE is printing at the University Press some lectures on 'The Apostles' Creed: its Relation to Primitive Christianity,' delivered at Cambridge during last Lent Term, and bearing on the controversy recently raised in Prussia by Prof. Harnack.

MR. EDWARD BOK, the editor of the *Ladies' Home Journal* of Philadelphia, which is said to enjoy a monthly circulation of 700,000 copies, has been in this country to arrange for the publication in his magazine of works by several English authors. He has planned a series to be entitled 'Women who have Influenced Me.' Mr. Gladstone was asked to contribute, and we hear that he has consented.

MR. RENDEL HARRIS writes to us to say that we are mistaken in supposing that he is going to contribute to the forthcoming volume of "Anecdota Oxoniensia," containing fragments of Palestinian Syriac.

THE Félibres are going to indulge in more elaborate *fêtes* this year. They are to begin at Lyons on the 9th of August, and to finish at the fountain of Vaucluse on the 15th of August. On Saturday, the 11th, the Comédie Française will act 'Œdipe Roi,' and on Sunday, the 12th, 'Antigone,' at the Roman theatre at Orange.

MESSRS. GEORGE ROUTLEDGE & SONS purpose to issue in the autumn, in the same form as the French edition, and at about the same price, an edition of 'The Three Musketeers,' with the illustrations by M. Maurice Leloir, which were published last year by M. Calmann Lévy.

THE death of Prof. C. H. Pearson has removed one who promised at one time to hold a high position among English historians. In the sixties, when he published his history of the 'Early and Middle Ages in England' and his 'Historical Maps' of England, he enjoyed a very high reputation, and he proved a successful teacher at King's College, London, and at Trinity College, Cambridge. An amiable, kindly man, he was his own most severe critic, and often forgot that "le mieux est l'ennemi du bien"; and this, combined with delicate health and a certain restlessness of disposition, led him to abandon the career he had marked out for himself and emigrate to Australia, where eventually he entered on political life, and became Minister of Public Instruction in Victoria. On his return to England he gained the ear of the general public, in a way he had never done in his professional days, by his remarkable work 'National Life and Character,' which appeared last year and excited much discussion. Before he emigrated Prof. Pearson was an occasional contributor to this journal.

MR. G. S. STREET's book, 'From the Autobiography of a Boy,' which appeared in the *National Observer* (under Mr. Henley's editorship), will be published by Messrs. Mathews & Lane about the end of next week.

AT the dinner of the Authors' Club last week, which brought together a large company, who seemed to be tolerably happy in spite of the continued existence of publishers, Mr. Leslie Stephen foretold "the coming of

that glorious time" when writers will be better paid than they are now. The prophecy excited, on the whole, more doubt than belief. We hear, however, that a new literary agency is in process of formation, with a large capital behind it, which will employ its own readers, and pay authors a sum down as soon as it has approved their works. One of its chief objects will be to force up the average price of serial rights.

At the dinner given to him by the contributors to the 'Dictionary of National Biography,' Mr. Smith made a happy speech full of genuine feeling and in excellent taste. Mr. Lee as the chairman showed a power of oratory we had hardly expected of him, and Dr. Thompson and Mr. Justice Mathew added by their speeches to the success of the evening.

It is stated that Mr. Robert Clark, of the well-known printing firm of R. & R. Clark, of Edinburgh, whose death was recently announced, has left personal estate valued at 163,164*l*.

A RISING Ethiopic scholar, Dr. P. Johannes Bachmann, died last week at the comparatively early age of thirty-two years. He was the author of an Ethiopic chrestomathy, and editor of the 'Corpus Juris Abessinorum,' and a part of the Minor Prophets in Ethiopic, which forms a continuation of Prof. Dillmann's edition of the 'Pentateuch and the First Prophets,' 1871.

M. OCTAVE MIRBEAU, the well-known Parisian critic, to whom M. Maeterlinck owes the title of "the Belgian Shakespeare," has been in London, and will contribute to an English newspaper a series of articles detailing his impressions.

IN our note last week concerning Elizabeth Martian, wife of George Reade of Virginia, we should have said that she was the great-great-grandmother of George Washington. Her daughter, Mildred Reade, married Col. Augustine Warner, and the daughter of these, Mildred, married Lawrence Washington, grandfather of the President.

THE number of German firms, in and outside Germany, connected with the book trade, including music and art publishers and retail booksellers, has increased since last year by 124; so that they now amount to the respectable total of 8,017.

THE only Parliamentary Paper of general interest this week is one which consists of Reports from H.M.'s Representatives on the Organization of Departments of Agriculture in Foreign Countries, and on the Nature of the Assistance rendered by the State in the Interests of Agriculture (9*d*).

## SCIENCE

*Man the Primeval Savage: his Haunts and Relics from the Hill-tops of Bedfordshire to Blackwall.* By Worthington G. Smith. (Stanford.)

As early as 1878 Mr. Worthington Smith began to notice and record the discovery of paleolithic implements and flakes in various parts of London and its neighbourhood, and to observe that they formed part of a thin stratum of flint. By 1883 he had given this stratum of flint the apt and

ingenious name of a "paleolithic floor." Its geological situation carried it back to the close of the period of deposit of the river gravels; its wide extent suggested how numerous must have been the population which then swarmed into the district from the continent of Europe, prior to the formation of the English Channel; and its contents offered some indication of the degree of humanization they had attained. A single day at Dunstable in 1884 yielded Mr. Smith a paleolithic flake, and the next year found him settled there as a resident. Isolated discoveries rewarded his patient research, but it was not till March, 1890, that he was able to establish the existence of a paleolithic floor in that district also. This has resulted in the preparation of the volume before us, of which more than half consists of a description of the objects recovered, leaving little to be desired in respect of clearness and accuracy, and forming one of the most interesting and satisfactory records of cultured observation that have been given to the public.

An excellent archaeological map of the district for three or four miles round, which is rich in remains of its successive occupants, containing British huts, roads, and earthworks, and crossed by the Watling Street and the Icknield Way, serves to guide the reader, and 242 well-drawn illustrations by the author adorn the book and help the student. About one-sixth of these are reproductions of those appended to Mr. Smith's paper in the *Journal of the Anthropological Institute* for 1884.

The implements called paleolithic are, as is well known, the most ancient relics of human industry, and the earliest discovered evidences of human existence. Man doubtless existed and had acquired the upright position long before he invented the art of working flints. He would probably fling naturally formed or fractured lumps of stone against his animal enemies for many generations before it would occur to him to break the stones so as to adapt them to various purposes. It has been, indeed, suggested that there was a stage in man's history, going back into vast distances of geological time, when he had so far got on the scent of making tools as roughly to chip blocks of stone without giving them any determinate form; but the evidence of this is not conclusive as yet. We may take Mr. Smith's discoveries, therefore, as relating to primeval man, in the sense that paleolithic man is the earliest human being who has left anything behind him from which we can infer the sort of man he was. Speculation as to his precursors or predecessors can be nothing but guesswork. Between his first appearance and the development of the further idea of polishing the fractured stones by neolithic man, who is quite a modern person in comparison, a long period of time elapsed.

Mr. Smith is the fortunate possessor of a flint implement picked up at Dallow Farm near Luton by Mr. William Gutteridge, so far back as 1830, which is thus third in the order of discoveries, having only been preceded by the Gray's Inn implement of 1690 and Mr. Frere's Hoxne flints, described by him with so much foresight in the thirteenth volume of *Archeo-*

*logia*. Mr. Gutteridge noted this implement as a curiosity and marked the locality and date on it seventeen years before Boucher de Perthes published his discoveries in France.

The objects found by Mr. Smith on and above the paleolithic floor, which itself is now surmounted by about 8 feet (and sometimes more) of brick earth and red clay drift, are lustrous, white, sharp-edged, leaf-shaped implements, flakes trimmed on one side, scrapers, and side scrapers; grey and indigo variegated sharp-edged implements of like types; implements to which new points have been made by fresh flaking in later times; thin and delicately made scraper-like knives; tools of every variety of shape, in which the natural conformation of the mass of flint has been taken advantage of; hammer stones, punches, &c. The great number and variety of forms, and the care displayed in adapting them to use, may serve as indications of the variety of wants which primeval man had learnt to form, and of the mental activity with which he was able to minister to them. That Mr. Smith had lighted at Caddington upon the actual spot where implements had been manufactured in paleolithic times is shown by his success in replacing the flakes upon the cores from which they had been struck off. In this way he dealt with not fewer than 2,259 flakes and blocks, and with infinite labour recovered and rejoined the pieces of implements that had been broken in paleolithic times, and reattached flakes that had been struck off in the manufacture of implements. The evidence of the tools seems, he thinks, to indicate that the workers went away suddenly, and left their weapons and tools, finished and unfinished, as they were in the act of making and using them. He suggests that they might have been terrified by some unusually violent storm, which brought wind, rain, and deep flooding, or perhaps that they might have been quickly and extensively destroyed by some fatal pestilence in the style of the "Black Death" of the time of Edward III. No bones and no shells have been discovered in connexion with these large stores of flint implements, and the evidence of their antiquity rests, therefore, upon their geological position under the contorted drift otherwise called "warp and trail."

While the description of his finds is the more instructive part of the work, the portion which will more attract the reader is probably that in which Mr. Smith seeks to reproduce paleolithic man and to describe his personal appearance and his manners and customs as the probabilities of the case present them to the mind of the author. Here he is not upon the same sure ground. Where no one can know, every one is at liberty to suppose what he pleases, and Mr. Smith's description of primeval man is necessarily largely drawn from fancy. He suggests that articulate speech had not yet been acquired, and that man's voice was then but a jabber, a shout, a roar. This may certainly be doubted. On the other hand, he thinks that the art of procuring fire was known. He suggests, and probably with truth, that in person the paleolithic people resembled the hairy Ainos of Japan, and describes them as shorter in stature, bigger in the belly, broader in the back, less upright, and with



less calf to the legs than the people of the present day; he fails, however, to carry out his idea in the illustrations he gives. The alleged hairiness is reduced to little more than an indication of a moustache on the cheeks of the ladies, who are drawn as rather handsome and well developed. So also, in his illustrations of the manner of holding chopping tools, the hands have neatly trimmed nails, such as palæolithic man is not likely to have displayed. Though Mr. Smith allows primeval man the use of fire, he supposes him to have been ignorant of the art of cookery, and draws gruesome pictures of bloody stains round the mouth and on the hands, and of the putrid food which he thinks formed the staple nourishment. Here we incline to think he is wrong; we are not so certain that primeval man knew how to procure fire, but cookery was probably even an earlier human accomplishment, and food dried in the sun would be more palatable than raw or semi-putrid flesh. The possession of sharp knives itself suggests a knowledge of the art of cookery, and the various forms of scraper and other implements adapted to different uses indicate a variety of wants and a considerable degree of ingenuity in devising means to supply them. Mr. Smith speculates somewhat at large on the sexual relations of palæolithic man, and is very likely not far from accurate in his descriptions of them; but some of the details might certainly have been spared in a book for general reading. All things considered, however, we have to thank him for a work which not only contains a valuable technical record of a long course of patient and minute exploration, but is also a lifelike and vivid description of the mode of living of our long-distant predecessors.

#### THE ROYAL OBSERVATORY, GREENWICH.

THE Report of the Astronomer Royal, which was read to the Board of Visitors at the Royal Observatory on Saturday last and is now before us, speaks of several important changes in the buildings and instrumental equipment, some of which have been carried out and others are as yet only in preparation. The south wing of the Physical Observatory in the extreme south of the Observatory enclosure was at length completed, after many delays, on April 20th, and is now in a state of preparation for occupation. But the building of the north wing and the completion of the central octagon by the addition of a story and the erection of the 30-feet Lassell dome over it, which were authorized more than a year ago, have not yet been commenced, though it is understood that tenders for the work have been invited, and it is hoped that there will not be much further delay in providing this much-needed extension, the plans of which have been carefully elaborated. Those of the building for the new universal transit-circle, or altazimuth, have been also prepared under the supervision of the Director of Works, and Mr. Christie hopes the operations may be commenced very shortly. The new 28-inch refractor has been brought into working order, after much time spent in the erection of the instrument, in the adjustment of the object-glass, and in the provision of various fittings at the eye-end, which were not supplied until the close of February. The object-glass, however, had been mounted at the end of July, 1893, and after some alterations found necessary was finally adjusted on the 1st of October, when trial was made of its definition under good atmospheric conditions, which

showed it to be very fine, and this was fully confirmed by other tests made subsequently, though last winter was not, on the whole, favourable for observations with large aperture. Reference has already been made in the *Athenæum* to Sir Henry Thompson's munificent offer of 5,000*l.* to provide a large photographic telescope with accessories, to serve as a complement to the 28-inch visual telescope. This has been readily accepted by the Admiralty, and, after careful consideration and discussion, a photographic telescope of 26 in. aperture and 22½ ft. focal length, equatorially mounted, was ordered of Sir H. Grubb on May 5th. The instrument, which is to be completed in eighteen months, will be erected on the central tower of the new Physical Observatory, under the 30-ft. dome shortly to be placed there, and will carry the 12½-in. Merz refractor as a guiding telescope and the Thompson 9-in. photoheliograph. It will thus be mounted under very favourable conditions, and will be in every respect a most effective instrument. The mounting of the half-prism spectroscope on the 28-in. telescope has been delayed on account of its being found necessary to remount the Dallmeyer photoheliograph on this telescope in the position which the spectroscope would occupy, in order to carry on the daily photographic record of the sun during the building operations in the south ground. When the final mounting, now in progress, is completed, this powerful instrument will be available for the work for which it was specially intended, viz., the spectroscopic determination of motions of stars in the line of sight.

The sun, moon, planets, and fundamental stars have been, as usual, regularly observed on the meridian, and, owing principally to the fine weather which prevailed during a great part of the year, an exceptionally large number of observations was obtained. The annual catalogue of stars observed in 1893 contains 2,758 objects. The moon has been observed with the altazimuth on the same system as in preceding years, the whole number of places obtained being 76, or 5·8 per lunation, whilst that on the meridian was 120, or 9·9 per lunation. Comets, occultations of stars by the moon, and other casual phenomena have been observed when practicable; and Mr. Lewis obtained a series of observations of double stars with the 12½-in. Merz refractor mounted on the Lassell equatorial, in continuation of those in the preceding year.

Satisfactory progress has been made with the photographic mapping of the heavens, a large number of photographs having been taken with the astrophotographic equatorial, under the superintendence of Mr. Criswick, some star-clusters and comets also having been specially photographed. Spectroscopic observations have been intermitted during the past year, the mounting of the spectroscope on the new 28-inch refractor having been delayed as already mentioned. But the photoheliographs have been regularly employed in photographing the solar surface under the direction of Mr. Maunder. In the year 1893 this was done on 216 days, and photographs taken at Mauritius and in India supplied the gaps to such an extent that a record of the state of the sun's surface was photographed on 359 out of the 365 days of the year. The solar activity was fully maintained throughout the year; but, so far as the present has yet advanced, there has been a distinct falling off both in the numbers of the groups of spots and in the mean daily spotted area.

Mr. Ellis retired from the Observatory at the end of last year, and the Magnetic and Meteorological Department was then placed under the charge of Mr. Nash, who had long been connected with it. The following particulars respecting the meteorology of the year may be of interest. The mean temperature of 1893 was 51°·1, being 1°·6 above the average for the fifty years 1841-90. During the twelve

months ending April 30th, 1894, the highest air temperature in the shade exceeded 80° on twenty-eight days; the highest reading attained of all was 95°·1 on August 18th. The lowest was 12°·8 on January 5th, on which day the highest reached was only 19°·0, and the mean temperature 15°·9. The mean daily motion of the air in 1893 was 270 miles, being eleven miles below the average of the previous twenty-six years. The greatest daily motion in the twelve months ending April 30th, 1894, was 942 miles on February 11th, and the least was forty miles on July 15th. The exceptionally large pressures of 37 lb. and 35 lb. on the square foot were registered on December 12th and February 11th respectively. The number of hours of bright sunshine recorded during 1893 by the Campbell-Stokes sunshine instrument was 1,454, the greatest number on record since the commencement of the registration in 1877. As the sun was above the horizon altogether during 4,454 hours, this is expressed by the fraction 0·326, as compared with constant sunshine represented by unity. The rainfall for 1893 was 20·1 inches, being 4·4 inches below the average of the fifty years 1840-90. From March 1st to September 30th (the period of the great drought) the rainfall amounted to only 7·77 inches, while the average for those months in the same fifty years was 14·22 inches.

The only new extraneous work undertaken during the year was a determination (intended to be repeated) of the difference of longitude between the Greenwich and Liverpool observatories. Some further discussion has taken place respecting a discordance in the difference of longitude between Paris and Greenwich as determined by the French and the English observers respectively.

Mr. Turner resigned the post of Chief Assistant (which he had held for nearly ten years) on February 28th, having been appointed Savilian Professor of Astronomy at Oxford; and Mr. F. W. Dyson, of Trinity College, Cambridge, was appointed his successor at Greenwich on March 1st. Some other changes have taken place, and the two vacancies in the staff of second-class assistants have not yet been filled up. Mr. Christie concludes his report by inviting attention to the desirability of some reorganization of the staff, as the work of the Observatory continues to increase, and was last year exceptionally heavy.

#### SOCIETIES.

ROYAL.—May 31.—Lord Kelvin, President, in the chair, followed by Sir J. Evans, Treasurer.—The following papers were read: 'Propagation of Magnetization of Iron as affected by the Electric Currents in the Iron,' by Dr. J. Hopkinson and Mr. E. Wilson.—'On the Electrification of Air,' by Lord Kelvin and Mr. M. Maclean.—'Note on the Possibility of obtaining a Unidirectional Current to Earth from the Mains of an Alternating Current System,' by Mr. P. Cardew.—'On the Effect of Magnetization upon the Dimensions of Iron Rings in Directions perpendicular to the Magnetization, and upon the Volume of the Rings,' by Mr. S. Bidwell.—'On Rapid Variations of Atmospheric Temperature, especially during Föhn,' and the Methods of observing Them,' by Mr. J. Y. Buchanan.—'The Effect of Mechanical Stress and of Magnetization on the Physical Properties of Alloys of Iron and Nickel and of Manganese Steel,' by Mr. H. Tomlinson.—and 'The Root of *Lyginodendron oldhamium* (Williamson),' by Mr. W. C. Williamson and Mr. D. H. Scott.

SOCIETY OF ANTIQUARIES.—May 31.—Sir A. W. Franks, President, in the chair.—The President read an address with reference to the Heraldic Exhibition and the chief objects of interest contained therein.—Mr. Everard Green communicated an account of Wriothesley's Tournament Roll of 1510, which has been lent by the Herald's College to the exhibition.—The President read a paper on early heraldic book-plates and heraldic engravings, illustrated by a fine series of examples.—Mr. W. H. St. John Hope read a paper descriptive of the helm and crest, shield, surcoat, &c., from the Black Prince's tomb, exhibited by the courtesy of the Dean and Chapter of Canterbury. Mr. Hope spe-

cially called attention to the omission of the label for cadency on the crest, shield, and surcoat, which could only be accounted for on the supposition that the relics were those of Edward III., and not of his son, perhaps hung up by the king's order as a mark of his deep affection.

**PHILOLOGICAL.**—June 1.—Prof. Skeat, V.P., in the chair.—The following resolution, proposed by Prof. Skeat, and supported by Dr. Furnivall and Mr. H. Bradley, who all spoke feelingly in praise of the late Dr. Morris as a scholar and a man, was unanimously passed: "This meeting of the Philological Society desires: 1. To record its deep sense of the great loss which Teutonic and Pali philology has suffered by the lamented death of the late Dr. Richard Morris; and 2. To offer its sympathy and condolence to Dr. Morris's widow and family."—The Honorary Secretary announced that the Council had elected Prof. Napier a Vice-President of the Society in the place of Dr. Morris, and Mr. H. H. Gibbs an ordinary Member of Council in Prof. Napier's place.—Dr. W. Stokes read a paper by Prof. Strachan, 'Contributions to the History of the Deponent Verb in Irish.' The object of the paper was: 1. To ascertain the extent to which the *r* deponent prevailed in Old Irish; 2. To fix as accurately as possible the date of its disappearance in the deponent verbs; and 3. To investigate the starting-point and development of new deponent forms, such as the second sing. pres. indic. in *-air, -ir*. Prof. Skeat then read and commented on the new "Balade that Chaucer made," which he had just found, and which is given on a prior page in the present number of the *Athenæum*.

**INSTITUTION OF CIVIL ENGINEERS.**—May 29.—*Annual General Meeting.*—Mr. A. Giles, President, in the chair.—The Report and accounts having been adopted, the ballot for Council took place, and resulted in the election of Sir R. Rawlinson as *President*; Sir B. Baker, Mr. J. W. Barry, Mr. W. H. Preece, and Sir D. Fox as *Vice-Presidents*; and Dr. W. Anderson, A. R. Binnie, W. R. Galbraith, J. H. Greathead, Sir C. A. Hartley, J. C. Hawkshaw, C. Hawksley, Dr. A. B. W. Kennedy, Sir B. Leslie, J. Mansergh, Sir G. Molesworth, Sir E. J. Reed, W. Shelford, F. W. Webb, and Dr. W. H. White as other *Members of Council*. The session was then adjourned to November 13th.

**ROYAL INSTITUTION.**—June 4.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—The Duchess of Marlborough, H. H. Prince Duleep Singh, Sir G. Barclay Bruce, Sir T. D. Gibson-Carmichael, Major-General E. R. Festing, Capt. F. L. Nathan, Messrs. F. Dye, L. H. Lindley, C. E. Peek, and H. Walsham were elected Members.

**SOCIETY OF BIBLICAL ARCHAEOLOGY.**—June 5.—Mr. P. le P. Renouf, President, in the chair.—The following papers were read: 'On an Unknown Aramaic Version of Theodosius of Rome, of the Song of the Three Children,' by Dr. M. Gaster, and 'Was Ninip "the Most High God" of Jerusalem?' by Mr. T. G. Pinches.

**ARISTOTELIAN.**—May 21.—Mr. S. H. Hodgson, President, in the chair.—Papers were read by Mr. H. W. Carr, Mr. G. D. Hicks, and Prof. Alexander 'On the Nature and Range of Evolution.'

June 4.—The President in the chair.—The Report and accounts for the fifteenth session were adopted, and the officers for the ensuing session elected as follows: *President*, Mr. B. Bosanquet; *Vice-Presidents*, Prof. Alexander, Mr. Boutwood, and Mr. G. F. Stout; *Editor*, Mr. A. F. Shand; *Honorary Secretary*, Mr. H. W. Carr.—A paper was read by Dr. W. L. Gildea 'On the Immateriality of the Rational Soul.'—The paper was followed by a discussion.

**BIBLIOGRAPHICAL.**—May 21.—Mr. R. C. Christie in the chair.—Mr. E. Almack read a paper 'On the Bibliography of "Eikon Basilike,"' Beginning with a review of the evidence in favour of the authorship of Charles himself, which he considered immensely stronger than any claims which could be put forward for that of Bishop Gauden, Mr. Almack then gave a brief account of the circumstances of the book's publication, showing that, despite all the attempts of Cromwell to suppress it, it was newly set up and printed about forty times within a year of the king's execution. Lists were handed round to show how it was proposed to distinguish these different editions in Mr. Almack's forthcoming bibliography, and the paper was illustrated by the exhibition of a very fine collection of 'Eikons,' the property of the reader.—Mr. Christie raised some points in favour of Dr. Gauden's authorship, and the discussion was continued by Mr. H. B. Wheatley and others.

## MEETINGS FOR THE ENSUING WEEK.

- Mon.** Library Association, 5.—'Music in the Public Libraries,' Mrs. C. A. Webster; 'A Village Public Library,' Clayton, Bucks, Sir E. Verney.  
**Tues.** Institute of British Architects, 8.  
 Asiatic, 4.—'The Khairat-at-Tawarikh of Subhan Rai,' Mr. H. Beveridge.  
 Society of Architects, 8.—Election of Members; 'The Threatened Temples of Philæ,' Major F. S. Leslie.  
 Anthropological Institute, 8.—'Ethnographical Notes on the Santa Tribes of the Congo Basin,' Mr. H. Ward.  
**Wed.** United Service Institution, 2.—'The Differentiation of Naval Force: a Comparison,' Mr. H. L. Swinburne.  
**Thurs.** Mathematical, 5.—'The Solutions of Two Differential Equations,' Mr. F. H. Jackson; 'A Theorem in Inequalities,' Mr. A. R. Johnson; 'Properties of a certain Circle,' Mr. R. Tucker; 'Note on Four Special Circles of Inversion of a System of "Generalized Brocard" Circles of a Plane Triangle,' Mr. J. Griffiths; 'On the Order of the Eliminant of Two or more Equations,' Dr. R. Lachlan.  
 Antiquaries, 8.—'Methods used in Making and Ornamenting an Egyptian Rock Tomb,' Mr. S. Clarke; 'Recent Excavations in Montenegro,' Mr. J. A. R. Moore; 'The Chapel of the Blessed Virgin beside the Cloister at Wells,' Mr. E. Buckle.  
**Sat.** Zoological, 4.—'Sketches in Geographical Distribution,' Mr. F. E. Bedford.

## Science Gossip.

MESSRS. KEGAN PAUL & Co. are about to issue immediately, as a new volume of the "International Scientific Series," a work on 'Race and Language,' by Prof. André Lefèvre, of the Anthropological School in Paris. The author surveys the distribution of races and languages, with especial reference to the Indo-European type.

The Turkish Government has directed the publication of a manual of telegraphy in Turkish for its telegraphists and the public.

The death is announced of Mr. William Spence. He was born in London in 1816, was a patent agent, and for many years wrote in professional papers on patent legislation.

## FINE ARTS

## THE ROYAL ACADEMY.

(Fourth Notice.—Portraits and Landscapes.)

We may now conclude our remarks on the portraits in this exhibition, beginning with the contributions of some artists who do not contribute other works in oil to this exhibition. The first of these is Mr. A. S. Cope, whose *Lord Roberts* (No. 3), a modest example, is sincerely painted, and commendable for its flesh and tonality, but rather deficient in insight and vigour of conception. A much better work in all respects is *The Right Hon. A. J. Mundella* (339), which, except for a certain furtive and treacherous look in the severe eyes, is all that could be desired. The flesh painting is among the best in the Academy.—Mr. Oulless's *Sir F. Grenfell* (15) is vigorous and full of character, but the attitude and expression are rather more demonstrative than becomes the subject; the surface is rougher and the painter's touch not so light as formerly. Mr. Oulless exhibits five other portraits, and is therefore, though not, perhaps, wisely, quite within his right this year. Of these *Sir W. Savory* (191), while justly characteristic as a likeness, is the least good. Nor can we profess to care much for *J. Stirling, Esq.* (454), although, not being a "presentation portrait," it must have been comparatively pleasant to paint; of all drudgery surely nothing, not even the sitting for it, can be duller than painting a "presentation portrait." *Sir J. Gladstone* (505), on the other hand, is a sterling piece of work, and there is more in it than meets the eye.—Mr. Wells would seem to be Mr. Oulless's counterpart in the Academy, but not his rival or superior. He has produced a "presentation portrait" of unusual spirit in *J. O. Phillips, Esq.* (21), a life-size, three-quarters-length figure, seated in a chair. Mr. Wells's is a capital, simple, and veracious kind of painting, of which, however, it would have been sufficient to have had fewer than the seven moderately good specimens which are now before us. Of these *Miss Stirling* (54) is, perhaps, the best, and not unmarked by the influence of Mr. Sargent, or rather of his master, M. Carolus Duran. The lady wears a

cream-coloured satin dress, the painting of which has proved more attractive to the artist than the lady herself, whose carnations are somewhat heavily touched, opaque, and deficient in purity, as well as in that rosy clearness which ladies most desire for their skins. Although the arms are ill drawn, *Mrs. W. E. Laurie* (158) is animated and acceptable; indeed, the sweetness and naturalness of the face would redeem much worse faults than that.—Turning now to the figure painters who are also portrait painters, we start with Mr. Sargent, although *Miss Chanler* (61), a life-size portrait, is, despite the capital painting of the black gown, the least admirable of his portraits that we know of. The drawing of the face is questionable, and the carnations cruder than ladies like.—On the other hand, Mr. S. Lucas's *A. C. Harmsworth, Esq.* (72), is extremely academical, rather coarse, and very clever, but a piece of desirable art.—Mr. Herkomer is sometimes one of the most fortunate of portrait painters; at other times he is wholly unsuccessful, and this season he has proved the truth of this remark completely. He has produced no finer instance of his ability (nor any so unmistakably marked by a sense of humour, not to say fine insight and wit) than the *Marquess of Ripon* (110), wearing on his features an expression of satisfaction such as might have pervaded them after he had achieved that Alabama Treaty which procured him his marquisate. Rough as it is, this is a noteworthy piece of painting, and in good keeping, although the colouring is commonplace. But, unluckily, Mr. Herkomer contributes seven pictures, of which four would have been plenty. They are not all portraits, unless the big naked model we noticed with qualified admiration the other day is taken, as it ought to be, as such. The contrast between the *Marquess of Ripon* and the *Marquess of Salisbury*, whom Mr. Herkomer painted in No. 223, may well have added zest to both tasks; and although No. 223 is not to be compared with Sir John Millais's portrait of the same statesman, which is not, however, Sir John's masterpiece, it is a good study, if not so good as No. 110. No. 184, *C. Thomas, Esq.*, is pleasantly characteristic, but slight; while *Sir W. J. Farrer* (519) is one of Mr. Herkomer's successes, sober, characteristic, animated, without attitudinizing, and, though a little thin, good throughout. Less so is *Sir H. Wiggin* (815).—Like his brother Academician, Mr. Sant is an unequal and somewhat erratic painter of portraits, and though not more accomplished, he is better trained, but rather weaker, and fonder of prettiness and superfine motives. Well drawn and broadly painted, his *Lady Smyth* (115) reminds us in some respects of a good Reynolds of Sir Joshua's middle period. But, unfortunately, the flesh painting is rather opaque. *Mrs. G. Leather* (182), dressed in pale amber satin, would be better if the carnations were brighter and clearer. *Chic* of a prosaic sort pervades it, and it is as deft as it is slight.—*The Portrait of a Gentleman* (122), by Mr. R. L. Owtam, is really such, a capital piece, vigorous, painted in deep, full tones, in a low chromatic scheme, and throughout in harmony with itself.—Mr. Orchardson's *Prof. Dewar* (176) is a bright but unpleasant likeness, very thinly painted, abounding in *chic* of a sort which is more characteristic of the artist than desirable for his reputation, or likely to increase the confidence of those who think a portrait-painting Academician cannot work in a factitious manner. In fact, this is a portrait it is impossible to praise; its shewiness is the Nemesis of much mere cleverness. Again, there is *chic* of a very bold and accomplished sort, or, to use an obsolete term of criticism, "brio," in Mr. Orchardson's dashing, yet fallacious *Portrait of a Lady* (234).—There is too much paint and rather unrefined treatment in *Miss M. Porter's Lady Miles* (288), still the face is good.



Contrasting strongly, and much to its advantage, with its neighbour by Mr. Herkomer (340), Sir G. Reid's *Prof. Blackie* (343) is quite equal to any Raeburn, and very much better than most of them. The head, attitude, expression, homogeneity in bright, but low tints, and excellent rendering of daylight are first-rate qualities of this first-rate picture, which is by a great deal the best of the artist's portraits known to us.—Absurdly slight and pretentious is Mr. G. Thompson's *S. Mitford, Esq.* (432), yet its rendering of character and spontaneity are excellent.—A most depressing and inane female figure is Mr. M. Greiffenhagen's *Portrait of a Lady* (448), and it is depressingly painted, for there is nothing to redeem the dirtiness of its pigments—of colours, as such, it can be said to have none, nor amid the grimy gloom of it can we discover anything fit to be called drawing or modelling.

We now turn to the landscapes that remain to be noticed. Mr. Sant appears as a commendable landscape painter of an old-fashioned sort in *Alnwick Castle* (738), and, with more prettiness, in *A Pastoral* (146).—Mr. W. A. Toplis's brilliant, well-drawn, and solid, but hard picture of a natural archway of slate rocks in *Nature's Architecture, Sark* (7), has a sunlit pure sea to its background. It reminds us of M. Robinet's pictures, but it is harder.—*Daybreak* (8), by Mr. T. H. McLachlan, will be looked at with pleasure.—Mr. T. S. Cooper, whose vitality is a wonder for his age, exhibits several good qualities in "*At even, when the sun is low*" (9), where a herd of cattle cross a narrow ancient bridge. "*The high hills are a refuge for the wild goats*" (71) comes from the same still firm and laborious hand. The execution indicates the resources of the painter, or rather lets us into some of the secrets of his studio. *The Noonday Rest* (204) is exactly what Mr. Cooper was painting when his critics were beginning to learn to draw. When they began to paint he was still in the stage of his snow-piece, here called *Through the Glen in a Snowdrift* (517), which is learned, firmly finished, hard as marble, while as pure in light and colour, and, despite that mechanical style to which the painter adheres without deviation, full of resource.—In Mr. E. T. Compton's *Mountains of Valpelline* (10) the studiously well-modelled hills and their countless peaks clad in snow are noticeable. On the other hand, the colouring is cold, and innumerable details are crowded together without a dominant feature.—Much richer in colour, simpler, and more massive in its composition and effect, and therefore grander, is Mr. W. B. Gardner's *The Devil's Punch Bowl* (11), a capital picture.—Mr. E. A. Waterlow's *Cloudy June* (14) depicts, with plenty of harmonious colour and clear warm tones, an old stone bridge over a quick smooth stream, a grand mass of elms, and huge low-lying clouds,—

With ragged rims of thunder brooding low,  
And shadow streaks of rain.

The charming impression made by this fine picture is intensified by a pallid gleam which touches the ridges of a low-lying meadow, and the soft mystery of the vapours that creep athwart the distant hills. *Twilight* (305), by the same artist, evinces a modest yet rare sense of beauty in repose. The group of slender ashes on the meadow bank is delicately drawn and graceful; and the warm harmony of evening light in pure and pearly tints is enjoyable. *The Hour when Daylight Dies* (518) depicts in a singularly fine and sympathetic fashion the effect of fading twilight upon a group of cottages near a wayside stream, which, gleaming as it passes below a footbridge, reflects the ragged elms, the sky and its many bars of cloud, the ashy-purple evening band, and the golden tints of the nearer air. *The Meadows by Haddon Hall* (640) is a delightful reminder of the sylvan beauty of the Derbyshire Wye. Its lush foliage and herbage are full of colour,

and the silvery tenderness of the atmosphere has been subtly used to combine the whole in such a harmony as we have seldom till now obtained from Mr. Waterlow, whose improvement in landscape painting is manifest.

The brilliancy of No. 26, *April Afternoon*, offers a considerable contrast to the pearliness of No. 640. The firm touches, vivid colours, and fine and broad effect are characteristics of Mr. H. W. B. Davis. On the other hand, we care less for *Al fresco* (140) than for most of his recent works. It depicts sheep in a sun-flecked meadow, an effect which Mr. Davis has sometimes turned to greater account. The sheep are, no doubt, naturally woolly; but that is no reason why they should be so in the technical sense of the word. *Sunshine after Rain* (244) is much more beautiful, because it depicts with great expansiveness and fine gradations of the air and local colours a shallow valley, part of a wide autumnal landscape, which is counter-checked with masses of light and shade that are subdued into harmony with each other, without in the least losing the brilliancy and force of nature. *The First Breath of Autumn* (324) supplies some capital specimens of Mr. Davis's horse painting. There is much breadth and light, and the far-reaching rain-cloud is most impressively treated. In short, this is a rare piece of English poetic pastoral painting, such as the artist has often excelled in.—*The Broom of the Hill* (32), by Mr. H. Harwood, is a richly coloured and well-toned sketch at large of autumnal colours and effect.—Mr. Y. King's landscape, bright, somewhat painty, and rather hard, is called *The Miller's Daughter* (25), as it includes a mill-stream, dam, and buildings, together with a fairly good female figure. The sky and distance are rather poor and flat. Mr. King's picture, without being a mere conventionality, reminds us of the studio rather than of the open air. His *Cottage Garden* (360) is fresher and prettier, but it cannot be seen so well.

Mr. MacWhirter, in his energetic and effective piece called *Subsiding Flood* (48), treats over again what he has often succeeded in depicting, the movements and colours of masses of turbid, peat-stained water, flowing swiftly in a rocky valley, and dashed with the lurid gleams and steel-like reflections of a strong sunset following a period of storms. There is a slight excess of colours that are neither quite pure nor thoroughly harmonized. In fact, this is not Mr. MacWhirter's best picture. To that distinction the brilliant and effective *Flowers of the Alps: Anemone and Gentian* (196), a treasury of verdure, primrose-like yellow, and splendid blue, has no feeble claims. It reminds us to some extent of a similar landscape by this painter which was here last year. Like that picture, it represents the long and curving vista of an Alpine valley, and the slopes of the stream's banks gorgeously decked with blossoms. The resplendent light contrasts with the pure, clear, yet deep-toned shadows of the opposite hills, and those still darker shadows which follow the pale gleams that race towards the distant snow-clad peaks. Below the slope a little mountain village, such as travellers in Tyrol know so well, nestles near the water and about its ancient square-towered church. *Fair Strathspey* (289) we owe not to Mr. MacWhirter's present tastes, but to a sort of recrudescence of an older and much less admirable phase of his painting, not approved of by exacting critics. Some of his too-well-remembered birches "adorn" the lofty foreground, and serve to frame the view of a level country which used to be almost constantly present on our artist's canvases. The fact is, we have had more than enough of Strathspey when made "fair" by artificial means like these. *Twixt the Gloaming and the Mirk* (295) justifies Mr. MacWhirter more than any of his pictures of the year except "*Flowers of the Alps*," which is a

masterpiece in its way. The artist is fonder of vistas than most painters; this is one of the best of them, and extends between feathery ashes and birches which lift their autumnal foliage against the sky, and are delicately touched. The keeping of the light, shadows, and bright and pure local colours is excellent, and, indeed, the painting of the nearer branches and the bluish-grey of the distant pine woods is admirable. The atmosphere, too, is well studied and the composition excellent. Still we like the painter better when he is in Italy and Sicily than when his foot is on, or supposed to be on, his native heather. So sympathetic and able an artist is bound to find new materials, motives, and subjects, and to paint them with freshness as well as with force and luminosity.—*Between the Wood and the Sea* (60), by Mr. H. H. Robinson, is natural, broad, good in colour, and, when thus treated, not hackneyed.—Very much hackneyed, indeed, is Mr. J. W. North's sadly mannered *Bolton Abbey* (66). Feverish and "tinty," it is but a travesty of materials too often vamped up. The shadowless and pale verdure, and the water which is non-descript, are the thinnest parts of one of the thinnest of pictures we have come across in the exhibition. It makes it clear that Mr. North's too easily won reputation was due to fresh subjects freshly treated, but these are now no longer fresh in any respect, and had better disappear if they are to be treated as in *Summer Waters* (498). *A Mill-Pond in a Blossoming Land* (663), the last in order of Mr. North's contributions to the Academy, not only demonstrates the circumscribed nature of his studies, but indicates the limits of his resources and his indifference to his public and his future.

#### THE SALONS. (Third Notice.)

At the Champ de Mars a picture by M. Welden Hawkins represents in the following fashion *Matérialisme et Idéalisme* (No. 597). An old man with a long beard crouches on the ground at the side of a pond where frogs and tadpoles, eggs ranged on the sand, mushrooms, and a serpent symbolize the transformations and the malignant forces of matter. Beside him on a map of the world is perched a raven, exactly at the spot where are figured the contours of Europe, while in Africa the Sahara and the Congo appear to be lighted up with a reflection of the dawn! Opposite the old man, in a great white light, in the middle of flowering branches of shrubs as straight as candles, appears a naked figure of a young girl, holding in her hand a luminous flower: this is Idealism, and the dazzled old man cannot bear the radiance of it without shading his eyes with an ancient mask by way of a screen. As a commentary on this picture, at once commonplace and complicated—upon which philosophers may discourse at their leisure, but which lovers of good painting will find but mediocre—the painter exhibits No. 599, *Noël* (a mystic picture, he is careful to state in the catalogue), and an *Eve* (598) in which he strives his best to imitate the manner of Sir E. Burne-Jones.

This ancient conflict between idealism and materialism ought not to trouble artists. In fact, if there be any place in the world where an accord should exist between the two principles, it ought certainly to be in the mind and the conscience of a painter. The exigencies, and even the conditions, of his art forbid him to be sceptical of the reality of matter and of life. It is in their forms and manifestations that all the resources at his disposal are contained, and, on the other hand, there is no form so humble that his thought, his love, cannot introduce some touch of morality which elevates it and transforms it, an idea and an ideal. Suppose him to have found himself confronted by a piece of nature, and to have depicted it for us according to the

predilections, instinctive or assumed, of his mind, of his heart, and of his race, a something has been mingled with the material which spiritualizes it and consecrates it. Under a simple piece of *nature-morte* a dream may be conveyed and revealed. All art is at bottom symbolic—through this necessary intervention of a human will, of a human sensibility, and of a human love—and similarly every created form can in a certain sense become symbolical. The higher the design and the ideal of the artist, the more need for their expression have they of suggestive forms and extraordinary receptivity; and thus it is that the great painter and the great sculptor take possession of the human body as of a living ideogram.

But it is with allegory as with language in the fables of *Æsop*: one can employ it for better and for worse. If the thoughts of the artist remain entangled in the symbol, if we feel in them an effort at a laborious translation after the fashion of a schoolboy, if the penetration is not direct and, as it were, spontaneous, nothing is more cold or more vain. In this epoch of neo-idealism, *intentionisme*, and symbolism, it is impossible to put painters too much on their guard against the danger of these pretentious and useless riddles, which in their endeavour to suggest overmuch end in signifying nothing at all.

Another danger that besets the fashionable idealism is that of inducing the painter to doubt the reality of the external world, and to represent it by a gamut of colours more and more faint, by a system of forms more and more vague, evanescent, and distant—so much so, in fact, that the canvases of a large number of our young men eventually resemble pale and floating apparitions or invocations of shadows, dreamed rather than seen in some spiritualistic séance, or, to speak more accurately, some hallucination of a smoker of opium. The "*Paradis artificiels*" of Baudelaire would find at the present day their true illustrators. All this is quite unhealthy, and generally most mediocre. An insufferable pedantry is combined with an evident insincerity. Yet it is a malady which will pass away. The masters who in their works have contrived to express the most ideas and suggested the most *au delà* are also among those who have studied nature most closely, from Albert Dürer to Gustave Moreau and Burne-Jones.

A painter has every right in the world to be no thinker, but if he desires to express an idea, the best support to give to this idea is after all a form which is self-sufficient. M. Rochegrosse, for example, at the Champs Élysées has borrowed from the "*Parsifal*" of Wagner the motif of the scene of *filles-fleurs* (No. 1574) in the magic gardens of Klingsor; the flowers spring to life under the footsteps of Parsifal, become women, and seek to make him forget his mission. But he, his eyes fixed on his ideal aim, steps across their seductive groups, deaf to their appeals. The painter who has invented, in order to represent the temptations, the most ingenious and most winning forms, has faltered at the essential moment. He has been tempted by the picturesque idea of the transformations of the flowers, and with a rare facility has he painted them at the moment of their assuming for an instant the ephemeral appearance of a woman. They rise around the knight, place themselves in his path, call or embrace him. The iris and the poppy, the honeysuckle and the violet, the rose and the cornflower, the tulip and the lily, the carnation and the pansy are certainly *filles-fleurs* in their metamorphosis; they offer themselves and they entwine, they hang down or they glide with tenderness or shyness, with caresses or swoons which continue and symbolize, in the gesture or attitude of a woman, the obscure soul and, as it were, moral resemblance of the flower. And these transformations, impossible to express in words, the painting by the undulations and the rhythm of its lines

renders clear and charming. Around this graceful group, as far as the close of the horizon, the verdant landscape rises in the light, and an enchanted atmosphere of air and sun pervades the scene. All this is truly painterlike, full of invention, of *verve*, and of talent. But by an unlucky thought M. Rochegrosse has clad Parsifal in the armour of Lohengrin, and the silver breast-plate plays in the middle of the landscape exactly the rôle of a *boule du jardin*. It reflects like a mirror all that surrounds it, and in this confusion of reflections the eye goes astray so completely that the knight himself, the hero of the piece, evaporates and disappears. It is really a thousand pities that, having so firm a hold of the heart of the apologist, he is so inconsistent as to appearance and form, for it is of form that the idea had in this instance need.

A great number of painters thus go and ask of the poets or the musicians the motives of their pictures, and I do not see that there is any ground for protesting in the name of the distinction of *genre*. The co-operation of poetry and the plastic arts is almost as old as art itself. We find scenes from the *Iliad* or the *Odyssey* on the most ancient Greek vases. It was a line of Homer that made Phidias see the majesty of Zeus, and the Greek sculptors did nothing else than realize in marble the radiant visions of the poets who had anticipated them. At the outset of the Quattrocento, Leo Battista Alberti in his work on painting recommended the studious painter to cultivate the friendship and to live in the intimacy of "the poets, rhetoricians, and other men of letters," who would furnish him with some of those beautiful inventions from which painting derives such glory; and one knows all that the "*Stanze*" of Messer Angelo Poliziano inspired or suggested to Sandro Botticelli. But Leo Battista Alberti took good care to say that the painter ought not to ignore "the true method of instructing himself." "Before everything, it is of nature that he ought to demand the degrees of knowledge." It is necessary that round the idea or the image engendered by his reading natural and living forms come to arrange themselves, spontaneous and persuasive, docile and animated! Burne-Jones and Gustave Moreau send nothing to the Salons this year. They are the undisputed masters of poetical painting. In their absence the visitor to the Champs Élysées must content himself with the *Valkyries* of M. G. Bussiére (330), the *Narcisse* of M. G. Desvallières (605), the *Conte de Fées* of M. Jean Veber (1800), the *Douleur* of M. Henri Martin (1265), the *Troïens à Carthage* of M. Fantin-Latour (714), *Le Sphinx et les Dieux* of M. Raoul du Gardier (660), *l'Enfant et la Vérité* of M. G. William Joy (1005), and the *Judas* of M. Foreau (744)—at the Champ de Mars, the *Beatrice* of M. Aman-Jean (24); *Les Fileuses*, by M. John Humphreys Johnston (648); *Melancholia*, by M. Louis Picard (898); and *Harmonie virginale*, by M. Osbert (872), &c.

M. Ary Renan, painter and poet, loves to introduce dreamlike figures into melancholy landscapes, and has embodied at the Champ de Mars a poetical idea in a plastic form.

Ah! qui m'emportera sur des flots sans rivage?

Lamartine exclaimed, and M. Renan beholds pass before his eyes *Le Poète et le Mirage* (947), a fine and plaintive harmony of yellow bank, light sky, and pale sea—a subtle and distant impression, a remembrance of musings by some Breton shore, and, in this mirage of nature truly Lamartinian and slightly inconsistent, a deceitful galley gliding in a mist over slumbering waves, while from the bank the poet casts to it a grand gesture of appeal, regret, and farewell.

In a beautiful sonnet which he printed lately in the *Revue de Paris* M. Ary Renan gave a species of commentary on his picture:—

Ce soir, dans le couchant, sur les flots déjà gris,  
J'ai vu partir au large, ainsi qu'un vol d'abeilles,  
Des goélettes d'or, des galères vermeilles,  
Et des navires blancs de tous les gabarites.

L'escadre appareillait, penchant ses mâts fleuris  
D'un pavois de victoire aux couleurs non pareilles.  
Et vers les ports heureux du pays des merveilles  
Cinglait, la barre au vent et sans prendre de ris.  
Mais elle a disparu comme un lointain mirage:  
Un grain frangé d'éclairs a caché le naufrage  
Dans les pils irrités de ses tourbillons noirs;  
Tandis que je pleurais, sur le sable des grèves,  
Les désirs voyageurs et les vagues espoirs  
Que porte dans ses flancs la flotte de mes rêves!

*Scylla* (948) depicts, in the middle of a furious sea, under the sad reflections of a moon that is itself hidden from view, on a desolate, solitary, yet serene night, the apparition, from the bottom of a blue abyss of raging waves, of a sharp rock to which, bleeding from sharp edges of coral, the siren has attached herself, and, as if incrustated on the rock, she lifts to the silent sky her head and eyes, more sorrowful than cruel, impatient, it may be supposed, of an impossible deliverance and of liberation from her work of death.

Finally, in a triptych which has not been painted for the boudoir of lovely woman, a Flemish painter, M. Léon Frédéric, introduces us to a really terrible vision of the end of the world. *Tout est Mort!* (470) he says. Justice is dead and also Religion; their murdered bodies lie in the foreground. What advantage in preserving a world henceforth useless? God has veiled His face and let loose His destroying angels. From the height of heaven they hurl upon earth enormous blocks of rock which, as they roll in the dense ranks of mortals, dig valleys of carnage, rivers of blood. There is nothing to be seen but torn, wan corpses, crushed, heaped together: women and children, old men and young. And rising from all parts great tongues of flames lick, envelope, and are on the point of devouring these mountains of dead. The vision is of terrific precision. One feels that it has haunted and possessed the painter, and he has spent in painting it a truly admirable store of conviction and will, and even of talent. A more adroit man would have, perhaps, made of it a masterpiece. M. Frédéric has bestowed on it a fund of invention that would have sufficed for several masterpieces, yet the masterpiece he has not achieved. ANDRÉ MICHEL.

#### THE HERALDIC EXHIBITION.

In the rooms of the Society of Antiquaries at Burlington House there has been brought together a most interesting exhibition of the various applications of heraldry. Among the principal contributors are Her Majesty the Queen, the Earl of Verulam, the Earl of Crawford, Lord Sackville, Sir Wollaston Franks (President), the Herald's College, and the Deans and Chapters of Canterbury and Westminster.

The first exhibition of the kind under the Society's auspices was held in 1862; but the present one, although confined to English heraldry, surpasses it in every way.

In the entrance hall and on the staircase are some good examples of cast-iron firebacks decorated with arms, while a collection of armorial china, &c., occupies the wall cases.

Among the objects in the meeting-room we notice foremost the helm and crest, the shield, surcoat, and gauntlets that have for five centuries hung above the Black Prince's tomb at Canterbury. These interesting historical relics are in a sadly dilapidated state after so long a lapse of years, and the chief reason for their being permitted to leave, for the first time, the precincts of the cathedral is that the opinion of experts may be taken as to their future preservation. Among other important objects are the shield of Henry V. from his chapel at Westminster; the gorgeous illuminated Westminster Tournament Roll of 1510, lent by the Herald's College; a fine series of coloured photographs of stall plates of the Knights of the Garter, exhibited by Mr. St. John Hope; and a large number of curious and historical book-plates contributed by the President. Above these hangs a fine English carpet with the royal and other arms, dated 1570, belonging to Lo d



Verulam. The other walls are hung with illuminated pedigrees and rubbings of brasses. In table cases are a number of richly illuminated books contributed by Her Majesty the Queen, the Heralds' College, and Lord Crawford, and a choice selection of heraldic seals.

In the Library, one side is entirely taken up by a huge screen, on which is hung a fine chronological series of nearly fifty grants of arms. The earliest of these are the letters patent of Henry VI. granting arms to his colleges of Eton and King's in 1448-9; the latest is an exemplification granted to Lord Byron, the poet, in 1822. At the lower end of the room, on stands, are the embroidered tabards of Sir William Dugdale and other officers of arms; and on a table near is the veritable crown made for Charles II. at the Restoration, which Col. Blood tried to carry off from the Tower. The jewels it contained have been transferred to the present crown. At the upper end of the room hangs a splendid cloth-of-gold pall with the arms and badges of Henry VII., lent by the University of Oxford. On the other walls are displayed rolls of arms, illuminated pedigrees and patents of nobility, &c. The table cases contain an interesting selection of books, badges, chains and jewels, and other objects. The exhibition will remain open till Wednesday, the 13th inst., and can be seen either by tickets (to be obtained from the Secretary of the Society) or on presentation of visiting card. Should a sufficient number of subscribers be received, an illustrated catalogue, limited to 250 copies, will be issued at a price not exceeding a guinea and a half.

#### RECENT ARCHEOLOGICAL WORK IN CYPRUS.

MR. MYRES sends us the following notes:—"The excavations on behalf of the British Museum, which were carried on at Amathus (Palaio Limisso) during the winter, came to an end in March, and the bulk of the antiquities will reach England shortly. Some of the objects found are of considerable interest, but comment must of course be reserved until the publication of the official report. The share which fell to the Cyprus Government will shortly be exhibited in the museum at Nicosia.

"The balance of the Cyprus Exploration Fund was lately handed over to the British School of Archaeology at Athens, and it has been found possible to carry out a few small excavations with this help. The first trial was made in the well-known necropolis of Agia Paraskevè, near Nicosia, with the view of verifying recent statements as to the succession of styles in the primitive pottery there. The necropolis has been already so thoroughly ransacked that very little of intrinsic importance was found, but it became evident that no hard-and-fast line can be drawn between classes of tombs, as the most primitive forms and workmanship are frequently associated with the most advanced. Nor is it by any means clear that the style of the painted vases is always influenced by Mycenaean importations, or by the so-called 'Phoenician bowls'.

"A similar, but smaller and poorer necropolis has been discovered and explored near Kalopsida, about twelve miles west of Famagusta. The pottery is of coarser workmanship throughout than at Agia Paraskevè, but presents some features peculiar to itself. Imported pottery seems to be rare. Bronze weapons of several types are found—a few of unusual size. Iron is as usual unrepresented, and silver ornaments are very rare. Traces seem to exist of a settlement and pot-kiln associated with this necropolis.

"A few trenches have been opened on a promontory in the Salt Lake near Larnaca, which had attracted the attention, formerly, of Colonna Ceccaldi and of Sir Charles Newton. The site, however, proved barren. On the other hand, a mound, also close to the Salt Lake, which seems to have been trenced by General di Cesnola on the advice of Ceccaldi, but of which no adequate account exists, has yielded several more short Phoenician inscriptions—two of them *graffiti* on black-glazed pottery—and the ground plan of a building of uncertain date and purpose.

"Digging still goes on here in the necropolis of Kition, on the site where the Phoenician inscription, now in the British Museum, was found some twelve years ago. A similar inscribed *stèle* has been found already, built into a Roman tomb.

"Dr. Max Ohnefalsch Richter, whose contributions to Cypriote archaeology are well known, has

lately returned to Cyprus to conduct excavations at Dali (Idalion) on behalf of the Berlin Museum. Little of importance had been found before digging was stopped by the harvest. Prof. Furtwängler is expected immediately, and work will shortly be resumed.

"The magnificent Gothic church of St. Nicholas at Famagusta, which has served as a mosque since the Turkish conquest, has been long in need of repair; and it is matter for congratulation that the authorities of Evkaf (Mosque Estates Commission) are doing what is needful to prevent further damage. The nave vaulting and clearstory walls have been examined and repaired; and the great west window, and the other windows of the nave in which original tracery is preserved, have been cleared of lattice and plaster, carefully strengthened, and filled with cathedral glass. No restoration has been attempted in the windows which have lost their tracery. It is much to be hoped that when the pavement is attended to it will be possible to protect the many valuable inscriptions from the wear and tear to which they are exposed, especially near the doors.

"In this connexion, the appearance of Major Tankerville Chamberlayne's collection of the mediæval inscriptions in Cyprus will make accessible a great amount of hitherto unpublished material, both in text and in commentary. The book is entitled 'Lacrimæ Nicosienses'; it is written in French, published in Paris (Quatin), and handsomely printed and illustrated. A second volume is in preparation.

"Mr. C. D. Cobham has just finished a third edition of his invaluable 'Attempt at a Bibliography of Cyprus' (Nicosia, Government Printing Office, 1894). The number of titles has risen, from 309 in the edition of 1889, to 497; and new lists of maps of Cyprus and of Consular Reports have been added."

#### SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 2nd inst. the following pictures, from the collections of the late Sir C. L. Eastlake and others: Sir C. L. Eastlake, Napoleon on board the Bellerophon, 210*l.* W. Etty, Concert Champêtre, 231*l.* A. C. Agi, The Marriage of St. Catherine, 252*l.* Giovanni Bellini, The Madonna and Infant Saviour, in the act of blessing the donor, who kneels beneath, 535*l.* The Madonna and Infant Saviour, her right hand holding the Child's, 430*l.* Gentile Bellini, An Altarpiece, with the Madonna enthroned, 682*l.* Beltraccio, Portrait of a Man, in profile, in black dress and cap, 378*l.* Bonifazio, The Madonna and Infant Saviour, in a landscape, 472*l.* P. Bordone, Portrait of a Venetian Gentleman, in a black dress, 157*l.* A. Borgognone, The Madonna and Child, with the façade of the Certosa di Pavia, 441*l.* S. Botticelli, The Madonna, with the Infant Saviour in her arms, 756*l.* G. Carotto, The Madonna and Child, with St. John the Baptist, 115*l.* Cima da Conegliano, Two Wings of an Altarpiece, 378*l.* D. Ghirlandaio, The Madonna, with the Infant Saviour, her left hand holding a veil, 1,228*l.* G. Giovonone, The Madonna and Child, with two female saints, 115*l.* E. G. Grande, The Adoration of the Shepherds, and The Dead Christ, with angel (in one frame), 493*l.* F. Lippi, St. Catherine, with wheel, 472*l.* B. Montagna, The Madonna and Child, 210*l.* P. Veronese, St. Gregory the Great, in pontificals, and St. Jerome holding a Book (the companion), 420*l.* Van Dyck, Rinaldo and Armida, with a river nymph and cupids, 420*l.* Portrait of a Gentleman, 141*l.* B. Veronese, The Adoration of the Shepherds, 157*l.* P. de Hooch, A View in a Dutch Town, 162*l.* N. Maas, A View in front of a Château, 299*l.* G. Coques, A Gentleman and his Family, seated in the courtyard of a château, 325*l.* B. Gael, A Village Scene, with horsemen halting at an inn door, 210*l.* F. C. Janneck, Interior of an Artist's Studio, and An Interior of a Sculptor's Studio, 183*l.* Rembrandt, A Girl, in a rich brown dress and white chemise, 703*l.* G. Terburg, Portrait of a Lady, and Portrait of an Abbé, 178*l.* Greuze, Head of a Girl, in green frock and frill, 231*l.* Fragonard, A Wedding Fête, 325*l.* Nattier, A Lady of the Court of Louis XV., 525*l.* Sir J. Reynolds, Portrait of the Duchess of Ancaster, 115*l.* Pesellino, The Madonna, in rich dress and blue mantle, 451*l.* F. Francia, St. Roch, 997*l.*

Messrs. Sotheby, Wilkinson, & Hodge sold on the 29th and 30th ult. the following engravings: F. Bartolozzi, Venus attended by the Graces, after A. Kauffman, 30*l.* W. Hamilton, "Thread the Needle," Playing at Marbles, Hunt the Slipper, and "Guess my Name," 26*l.* After G. Morland, Morning, or the Benevolent Sportsman, and Evening, or the Sportsman's Return, by J. Grozer, 26*l.*; History of Lætitia, engraved by J. R. Smith, printed in colours, 60*l.*; ditto, printed in brown, 28*l.*; St. James's Park, and A Tea Garden, engraved by F. D. Soiron, 57*l.* After Sir J. Reynolds, Oliver Goldsmith, by J. Marchi, 35*l.* F. Wheatley, The Cries of London, a complete set, 56*l.* After G. Romney, Lady Hamilton as Nature, 40*l.*

The same auctioneers sold on the 4th and 5th inst. the following engravings: Elstrack, Henry, Lord Darnley, and Mary Stuart, Queen of Scotland, 31*l.*; Prince Charles, Prince of Great Britain and Ireland, on horseback, 25*l.* Cries of London, a fine and complete set, after F. Wheatley, engraved by Schiavonetti, Cardon, and Vendramini, 93*l.* Going to Labour, Preparing for Market, after F. Wheatley, by R. Earlom, 29*l.*

#### Five-Part Gossipy.

THE good pictures in the Japanese Gallery are few, but among them some are noteworthy, such as J. Van Kessel's 'Landscape near Haarlem' (No. 9), Hobbema's 'Landscape with a Water-Mill and Trees' (15), Metsu's sketch of 'A Woman Seated' (16), P. Moreelse's 'Portrait of a Lady' (19), and Marcellis the serpent painter's 'Serpent, Bird, and Mouse' (21).

THE exhibition of bronzes at Messrs. Bellman, Ivey & Carter's, to which we alluded last week, is worthy of a visit, on account of its containing reduced copies from many modern masterpieces of sculpture, mostly French, such as the 'Belluaire' of M. Mariot, M. Delcour's 'Phoebe,' M. Vibert's 'La Pêche,' M. Mercier's 'Almées,' the 'Amour aux Colombes' of M. Injalbert, 'La Chanson' of M. Charpentier, M. Fremiet's superb equestrian "romance" of 'St. George,' and the vigorous 'Au But!' of M. Boucher, being the three naked runners towards a goal.

THE seventeenth annual meeting of the Society for the Protection of Ancient Buildings is to be held in the Old Hall, Clifford's Inn, next Thursday evening. Mr. J. T. Micklethwaite will occupy the chair, and Mr. Heywood Sumner will read a paper on 'Protection and Production.'

AT a meeting held last week the Council of the Glasgow Archeological Society passed a resolution deprecating the removal of the Tron Steeple, which, erected about 1637, has been for over 250 years one of the best-known and most picturesque landmarks of the city.

MR. WROTH has reprinted from the *Numismatic Chronicle* an account of the Greek coins acquired by the British Museum in 1893. They number 4 of gold and electrum, 118 silver, and 281 bronze coins. Among them are rare tetradrachms of Philip II. and Alexander; a unique coin of Hebryzelmis, King of the Odryses, a monarch unknown to the modern world till Lolling published in 1889 an inscription found in the Acropolis, and mentioning him; a remarkable coin of Messalina's, purchased from a London dealer; an Æginetic drachm of the Opuntian Locrians; a didrachm of Elis; a fine didrachm of Pheneus in Arcadia; one of Cydonia in Crete; a fine Lampasene stater; a gold stater issued at Ephesus in the early part of the first Mithradatic war; and a Pergamene coin of the Emperor Decius.

OWING to an accident, which was not of our causing, we have hitherto omitted to record the death, on the 14th ult., of Mr. Edmund Gill—

"Waterfall Gill"—which happened after a short illness, at Hackbridge, Carshalton. He was buried in the churchyard of the latter place. Born in Clerkenwell on November 29th, 1820, the son of a japanner, he, owing to his marked liking for art, became a portrait-painter, in which capacity he at first established himself with limited success at Ludlow. He does not seem to have received any regular training at the Academy or elsewhere, but industry helped his natural sympathies, and he soon obtained considerable skill in the branches of art he had selected. At Hereford he found so much favour that a local subscription enabled him to turn his attention to landscape painting in Wales and afterwards to go to London. At the British Institution in 1842 he for the first time appeared publicly with 'View in Croft Park'; in 1846 he sent to the Academy 'A Storm Scene,' and he was otherwise represented at Suffolk Street. From 1842 he was a very frequent contributor to these galleries, sending more than a hundred and fifty works. His taste led him to paint cascades and breaking seas, especially as viewed from lofty cliffs. On these occasions he more than justified the respect and attention with which his works were received by this journal, the *London Review*, and other papers. We are sorry to learn that the later portion of this capable and modest artist's life was not blessed with a competence, and that his widow is "totally unprovided for."

THE Accademia dei Lincei purposed some time ago to bring out a reproduction of the Codice Atlantico of Leonardo with the help of the Italian Government. M. Hoepli, of Milan, it seems, is to be the publisher.

Two excellent articles on the proposal to submerge Philæ and devastate Nubia, by Prof. Mahaffy and Mr. Dillon, appear in this month's *Nineteenth Century*. The cause of the Vandals was pleaded with a certain amount of timidity by Mr. Lockyer in last week's *Nature*.

In the province of Angora (Ancyra) M. Chantre, of the Lyons Museum, is continuing the explorations announced in the *Athenæum*, and he will afterwards engage in excavations on account of the Imperial Museum at Constantinople. There is a report from Mossul of the discovery of cuneiform inscriptions and a colossal female statue. Father Scheil, who is superintending excavations at Bagdad, has been sent by the Imperial Museum to Mossul to examine the statue. The Museum authorities, who used formerly to devote themselves chiefly to Greek antiquities, have now attached Father Scheil to their staff for cuneiform.

## MUSIC

### THE WEEK.

ROYAL OPERA, COVENT GARDEN.—'Les Huguenots,' 'Faust,' 'Lucia di Lammermoor.'  
ALBERT HALL.—Madame Patti in 'Gabriella.'  
ST. JAMES'S HALL.—Richter Concerts.

WHAT may be termed polyglot performances of opera are not uncommon abroad, but until recently they were unknown in London. Now, however, at Covent Garden there is considerable confusion of tongues, owing to the different nationalities of the artists engaged by Sir Augustus Harris. Thus, on Thursday last week in 'Les Huguenots,' the chorus sang in Italian while the principals adhered to the original French text. The latter is certainly preferable in such an essentially French work as Meyerbeer's masterpiece. The new Valentine, Madame Adini, who has sung with success for several years in Paris, is not very likely to become a favourite on this side of the Channel. She is handsome and even imposing in appearance, and she acts

with intelligence, but her powerful voice is hard and unsympathetic in quality. M. Cossira was capable as Raoul; but by far the most enjoyable impersonations were those of Mlle. Simonnet as Marguerite de Valois, M. Plançon as Marcel, and M. Albers as De Nevers. These were all admirable embodiments.

Marguerite in 'Faust' has not hitherto been numbered among Madame Melba's most striking assumptions, yet she was remarkably successful in Gounod's masterpiece last Saturday, her voice, which has greatly improved in quality as well as volume since she first appeared at Covent Garden six years ago, being nearly as effective as that of Christine Nilsson in her prime. The Walpurgis ballet scene was given on this occasion, but was received with some marks of disfavour, probably on account of the lateness of the hour at which it was presented. No other reason can be assigned for the sibilant sounds which mingled with the applause.

Only a few words of record are required concerning the revival of Donizetti's faded 'Lucia di Lammermoor' on Tuesday. The opera was given, it is understood, by desire of Madame Melba, and the Australian *prima donna* certainly evinced the marvellous improvement she has made as a vocalist since she first appeared at Covent Garden as the demented heroine in 1888. She was efficiently supported on this occasion by Signor Beduschi and M. Dufriehe.

'Gabriella,' a one-act opera composed by Signor Emilio Pizzi expressly for Madame Patti, and played with her co-operation in the United States during her recent tour, was presented in concert-room form at the Albert Hall last Saturday afternoon, with moderate success. The libretto by MM. Alfred Byrne and Fulvio Fulgonio is trivial, though perfectly void of offence, and the music is a mixture of old-fashioned Italian opera and the new style as developed by Mascagni, Leoncavallo, Puccini, and other musicians. 'Gabriella' would have little chance of success on the London operatic stage; dramatic strength and consistency being now regarded as essential, united to virile and emotional music. The operetta was well rendered, Madame Patti receiving commendable assistance from Miss Lily Moody, Mr. Robert Kaufmann, Mr. Bantock Pierpoint, and Mr. Franklin Clive, the composer conducting. There was a somewhat tiresome first part, concerning which details are not required.

The summer series of Richter Concerts this year is unhappily limited to four, in consequence of the Viennese conductor's engagements in his own city and at Bayreuth. At the first performance, on Monday evening, Herr Richter's pre-eminence as the director of an orchestra was displayed in Beethoven's 'Pastoral' Symphony and Wagner's Preludes to 'Die Meistersinger' and 'Parsifal.' Brahms's fine Variations on a Theme in B flat by Haydn were also splendidly interpreted. In the centre of the programme there was an interesting novelty, namely, Smetana's 'Vysehrad,' a symphonic poem, No. 1 of a series denominated 'Mein Vaterland.' It is intended to suggest the rise and fall of the famous Bohemian fortress; but to those unacquainted with the building it must, of course, appeal simply

as abstract music, and as such it may certainly pass muster, for although the formal outline is indefinite, the themes are captivating and the orchestration full of picturesque effects. In brief, 'Vysehrad' is not a formal symphony, but a symphonic poem, and the terms can never be synonymous.

### Musical Gossip.

IN the forthcoming number of the *Century*, M. Antonin Dvorák will contribute an article on Franz Schubert, in the preparation of which he has been assisted by Mr. Henry T. Finck.

PIANOFORTE recitals continue in unabated numbers, the first to be noted at present being that of Miss Marie Geselschap at the Steinway Hall on Thursday evening last week. Owing, perhaps, to nervousness, the young executant commenced rather unsatisfactorily, but in various items by Schumann and Chopin, including the former composer's 'Papillons,' and in other items by Brahms, Dvorák, and Paradies, Miss Geselschap displayed a decidedly musical touch and much intelligence in respect of phrasing, &c.

THOSE agreeable young duettists Miss Schidrowitz and Miss Zagury gave their second afternoon concert, also at the Steinway Hall, on Friday last week. They both sang very pleasantly in songs and duets by Pergolesi, Paisello, Meyerbeer, Schumann, Gounod, Tschaiakowsky, Saint-Saëns, and Sullivan. These names are a sufficient guarantee for the excellence of the programme, in which the concert-givers received able assistance from Mr. W. H. Squire, Mr. Udin, M. Achille Rivarde, and Miss Kate Rorke, the gifted actress last named giving a recitation.

Mlle. CHAMINADE's third annual concert at St. James's Hall last Saturday afternoon consisted entirely of the French artist's vocal and instrumental compositions. To mention individual items when all were more or less pleasant to hear would be manifestly unfair, and it need only be said that in the interpretation of a number of songs, vocal duets, and instrumental pieces Mlle. Chaminade received unexceptionable aid from Miss Liza Lehmann, Mlle. Landi, and Mr. Arthur Oswald.

THE success of M. Slivinski's pianoforte recital on the same afternoon at the Queen's Hall was somewhat affected by the serious and unexplained delay in the time of commencement, and this may to some extent account for the chilly reception accorded to the clever Polish pianist's rendering of pieces by Mozart, Handel, Chopin, Schubert, Schumann, and other composers; but on the whole, M. Slivinski's playing was more marked by excellence of technique than inspiration.

THE next recital was that of M. Raoul Pugno at the Princes' Hall on Monday afternoon, when this very capable performer played a very promising Sonata in D minor from his own pen, and was joined by M. Hollman in M. Saint-Saëns's Sonata in C minor for pianoforte and violoncello, Op. 32. M. Pugno also created legitimate effects in no ordinary measure in excerpts from Bach, Handel, Schumann, and Chopin. He will be heard again with pleasure at a less busy period.

A SUCCESSFUL chamber concert was given by the Royal Academy of Music at St. James's Hall on Monday afternoon. Messrs. G. Walenn, W. H. Reed, A. Walenn, and B. P. Parker formed an excellent ensemble in Grieg's Quartet in G minor, Mr. M. Donnawell displayed much skill as a flautist in a Suite by Godard, Op. 116, and Miss Gertrude Peppercom as a pianist in Raff's 'Giga con Variazioni' from the Suite in D minor. These were among the most promising performances of the afternoon.



THE entertainment given by Miss Janotha at Daly's Theatre on Tuesday afternoon was a mixture of music and the drama. Mention may be made of two tasteful little songs, more in the style of slight German *Lieder* than ordinary English ballads, by Princess Beatrice, the words being from the pen of the late Lord Beaconsfield. The singer was Madame Amy Sherwin, who also introduced, with the aid of a small section of the Guildhall School Choir, under Sir Joseph Barnby, a graceful setting of the 'Ave Maria' by Miss Janotha. The rest of the programme does not call for remark.

On the same afternoon a concert was given at the Queen's Hall by sixty-six members of the Swedish Young Men's Christian Association. It consisted for the most part of unaccompanied part-music by Kjerulf, Wennerberg, Prince Gustav, Reissiger, Lindblad, and other composers but little known in this country. The singing was marked by powerful tone and perfection in ensemble.

MR. JOSEF LUDWIG, who has long been recognized as an excellent violinist and teacher, gave an orchestral concert at St. James's Hall on Tuesday evening, and appeared with unexpected success as a composer. A manuscript Symphony in F from his pen proved to be a decidedly clever work, in which the influence of Beethoven, in what the Bonn master once described as his "unbuttoned" mood, was distinctly apparent. Messrs. Josef and Paul Ludwig gave a highly commendable performance of Brahms's Double Concerto in a minor for violin and violoncello, and agreeable vocal assistance was rendered by Mrs. Hutchinson.

THE programme of the general rehearsal for the Handel Festival at the Crystal Palace, which will take place on Friday, the 22nd inst., at noon, has now been arranged. It will include the "Hallelujah" and "Amen" choruses from 'The Messiah,' a considerable number of items from 'Israel in Egypt,' and many from the scheme of the Selection Day, of course comprising the principal novelties at these gigantic gatherings, which are the chorus "Let our glad songs," from 'Deborah,' the imposing chorus "How dark, O Lord, are Thy decrees," from 'Jephtha,' and the Concerto in D for strings, oboes, bassoons, and organ.

THE Royal National Eisteddfod at Carnarvon will be opened on July 10th, the performances occupying four days. The Prince and Princess of Wales are expected to be present. Programmes of the proceedings will be issued about the 23rd of this month.

SIGNOR SONZOGNO, who has constituted himself the Mæcenas of modern Italian music, is having the following operas written for him, many of which will be produced this autumn: P. Mascagni, 'Silvano,' libretto by G. Targioni Tozzetti; R. Leoncavallo, 'Orlando di Berlino,' libretto by S. Taubert; S. Samara, 'Madonna,' libretto by L. Illica; G. Cipollini, 'Ninon de Lenclos,' libretto by A. Cipollini; U. Giordano, 'Andrea Chenier,' libretto by L. Illica; F. Cilea, 'L'Arlesiana,' libretto by Marengo; G. B. Coranaro, 'Claudia,' libretto by G. D. Bartocci-Fontana; V. von Westerhout, 'Fortunio,' libretto by R. Scallinger.

DURING the past season at the Brussels Théâtre de la Monnaie the most successful of the novelties were Bruneau's 'L'Attaque du Moulin' and Wagner's 'Tristan und Isolde,' the number of performances of both these works having been only exceeded by those of Gounod's 'Faust.'

WE have received the vocal scores of M. Massenet's 'Werther' (Paris, Hengst et Cie.) and Mr. F. H. Cowen's 'Signa' (Ascherberg & Co.). These works are both full of interest, and shall receive due attention when produced at Covent Garden.

PERFORMANCES NEXT WEEK.

Mon.	Miss Loidore's Concert, 3, Queen's Hall.
—	Madame Sophie Menter's Pianoforte Recital, 3, St. James's Hall.
—	Musical Artists' Society, 8, St. Martin's Town Hall.
—	Madame Monton Smith's Concert, 8, Queen's Hall.
—	Richter Concert, 8, 30, St. James's Hall.
—	Royal Opera, Covent Garden, 8.30, Production of Massenet's 'Werther.'
Tues.	Miss Rosa Kenney's Recital, 2.30, Steinway Hall.
—	Mr. N. Vert's Chamber Concert, 3, Queen's Hall.
—	Mr. Leonard Norwick's Pianoforte Recital, 3, St. James's Hall.
—	Madame Leo de Brac's Concert Lecture, 3, St. James's Hall.
—	Musical Guild Concert, 8, Kensington Town Hall.
—	Miss Theresa Joney's Concert, 8, Queen's Hall.
—	Miss Cecile Hartog's Concert, 8.30, Princes' Hall.
Wed.	London Academy of Music Concert, 2.30, St. James's Hall.
—	Mrs. Baskcomb's Recital, 3, Prince of Wales's Club.
—	Master Bronislaw Huberman's Violin Recital, 3, Princes' Hall.
—	Miss Amina Goodwin and Madame Lillian Griffiths's Concert, 8, Queen's Hall.
—	London Organ School Concert, 8, Queen's Hall.
—	Mr. Isidor Cohn's Concert, 8, St. James's Hall.
—	Miss Trank's Choir Concert, 8, Princes' Hall.
Thurs.	M. Tivadar Nache's Concert, 3, St. James's Hall.
—	Mr. C. de Vere Barrow's Concert, 3, Queen's Hall.
—	Madame Martiner's Concert, 3, Brinsmead Galleries.
—	Mr. Sydney Brooks's Concert, 8, Steinway Hall.
—	Miss Eillinger, Miss Emily Shinner, and Mr. Dorwick's Schubert Concert, 8, Queen's Hall.
—	Master Arthur Argwilew's Concert, 8, Princes' Hall.
Fri.	Miss Mathilde Verne and Miss Jarna's Piano and Violin Recital, 3, St. James's Hall.
—	Mr. Cecil Sharp's Seventh Wagner Lecture, 3, Hampstead Conservatoire.
—	Miss Mary Townsend's Concert, 3, Princes' Hall.
—	Miss Helen Meason's Concert, 4, Brinsmead Galleries.
—	Miss Esther Jalliser and Miss Agnes Janson's Concert, 8, Queen's Hall.
—	Mr. Harvey Lohr's Annual Concert, 8.30, Princes' Hall.
Sat.	Miss Winifred Ludman's Concert, 8.30, Queen's Hall.
—	Mr. Silvinski's Pianoforte Recital, 3, Queen's Hall.
—	Mr. L. Dark's Concert, 3, Brinsmead Galleries.
—	M. Tivadar Nache's Concert, 3, St. James's Hall.
—	Mr. A. E. Dawson's Concert, 3, Princes' Hall.

DRAMA

RECENT BIOGRAPHY.

*Recollections of Fred Leslie.* By W. T. Vincent. 2 vols. (Kegan Paul & Co.)—A life of Fred Hobson, otherwise Leslie, is superfluous, though scarcely unacceptable. The actor's early death prevented him from taking the rank to which he became entitled, and his abilities, which were conspicuous, were wasted on burlesque, surely of all forms of art the least considerable or significant. In burlesque, however, Leslie in modern days had no equal. Among the complimentary tributes which his biographer collects is one from the *Athenæum* to the effect that, "As Robson gave burlesque some of the vigour and intensity of tragedy, Leslie may be said almost to have elevated it into comedy." From this opinion there is no call to recede. Burlesque though it was in part, Leslie's presentation of Rip van Winkle was scarcely, if at all, inferior to that on the strength of which Joseph Jefferson built his high reputation. In late years Leslie, under the punning pseudonym of "A. C. Torr," took part in the fabrication of the parodies in which he appeared. His share in these did not, probably, extend far beyond introducing for himself and Miss Farren "business," and situations likely to prove effective, or into his own parts the jokes, devices, and fancies for which the professional and passably mysterious name is "wheezes." This much, however, must be conceded. With the aid of his brilliant associate Miss Farren, Leslie brought back into favour a class of entertainment that had fallen into contempt. He did more, indeed. More than any other he contributed to raise burlesque from the position it occupied as a *baïsser de rideau* to that of a complete evening's entertainment. That his signal grace and delicacy and his very genuine comic powers failed to make the thing itself other than contemptible is no individual grievance. To a very large world the Gaiety burlesques, supported by Leslie and Miss Farren, were the most exhilarating of entertainments, and those which competed most successfully, because on most even terms, with the music-halls. That Leslie's gifts fitted him for the performance of comedy was generally granted. He played, indeed, in excellent style some parts in comedy, and always contemplated quitting burlesque. Financial reasons are, however, among the strongest, and Leslie died in his mill-horse round. As a life Mr. Vincent's memoir is all that is necessary or easily conceivable. Enjoying a close intimacy with Leslie, Mr. Vincent received most of his

confidences and maintained with him a vigorous correspondence. The effect of the perusal of the volumes is somewhat saddening. One is sorry for the premature death of a capable and delightful actor, and sorrier to find a series of complaints that he has not received recognition to which he was not entitled. Querulous Leslie's letters scarcely are. They show, however, that curious absence of all sense of proportion which practice of the histrionic art nearly always begets. Fortune, or what is practically such, came to Leslie early, and fame was following in its wake. An equal amount of capacity and exertion has seldom produced a more encouraging result. Like most followers of a profession the most morally debilitating of all, Leslie seems to have been confident of his ability to scale Olympus at a bound, and discontented because recognition of the fact was not instantly accorded. Mr. Vincent's volumes are profusely illustrated. Portraits of Leslie at various ages form an interesting feature. In some cases, however, the choice of subjects is curiously like that of the fabricator of extra-illustrated books. Mr. Irving's name is mentioned, and a portrait of Mr. Irving is introduced. Leslie performs in Edinburgh, and we have pictures of Holyrood and Salisbury Crags from the Canongate. Many of the pictures are none the less new and interesting. Mr. Vincent's book will serve to keep alive the memories of an amiable man and a fascinating actor. It is ushered in by a sympathetic introduction by Mr. Clement Scott.

*Leaves from the Autobiography of Tommaso Salvini.* (Fisher Unwin.)—Like that of Mr. Joseph Jefferson, the autobiography of Signor Salvini first saw the light in the *Century Magazine*. It now appears in volume form with eight portraits, and supplies a fairly animated account of the Italian stage and its principal luminaries during the latter half of the nineteenth century. That any strong light is thrown upon the great actor whose career is now brought under notice may not be said. Signor Salvini speaks appreciatively of the professors from whom he learned his art, and, in the main, of the great artists with whom he has been associated. At the outset we learn how "Modena engaged in my place a young man from Leghorn, of excellent physical and mental qualities and good artistic promise," who turns out to be Ernesto Rossi. At another time he owns that when a youth his admiration for Signora Ristori as an artist was to some extent suffused by a species of softer sentiment. As was natural in the case of an Italian, Salvini enlisted as a soldier, and was the victim of political persecution. Sufficiently stimulating is the account of his experience, and the record of his artistic progress is also full. We fail, however, to get far within the surroundings, and the life, though it teaches us something of the artist, shows us little concerning the man.

Dramatic Gossip.

MR. PIGOTT, the licenser of plays, has addressed a circular to the managers of music-halls reminding them that the sketches they present are, in fact, stage plays, and therefore must be licensed. The statement that this circular has occasioned consternation in music-hall circles is absurd. Managers have been expecting it since the report of the Select Committee of the last Parliament on the London County Council's Bill, and they are quite prepared to comply with its terms. The sketches performed on the music-hall stage usually belong to migratory companies, and these companies will have to face the fact that plays are, in the first instance, licensed to be performed at a particular theatre. But copyright performances may be held in any public hall, and, so far as we can see, the only effects of the circular will be an addition to the licenser's income.





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